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NORTHERN ITALY

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## NORTHERN ITALY.

# MONEY-TABLE.

(Comp. p. xi.)

*Approximate Equivalents.*

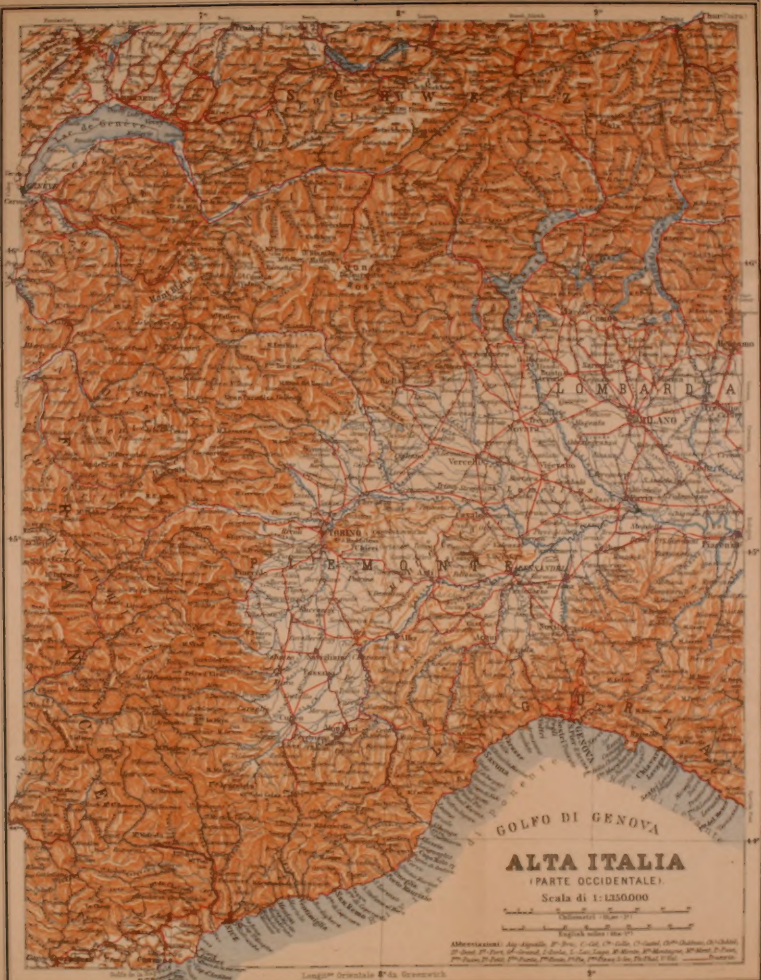
Italian.		American.		English.			German.		Austrian.	
<i>Lire</i> ( <i>Frcs.</i> )	<i>Cent.</i>	<i>Doll.</i>	<i>Cts.</i>	<i>L.</i>	<i>S.</i>	<i>D.</i>	<i>Mk.</i>	<i>Pfg.</i>	<i>K</i>	<i>h</i>
—	5	—	1	—	—	$\frac{1}{2}$	—	4	—	12
—	25	—	5	—	—	$2\frac{1}{2}$	—	20	—	24
—	50	—	10	—	—	5	—	40	—	48
—	75	—	15	—	—	$7\frac{1}{4}$	—	60	—	72
1	—	—	20	—	—	$9\frac{3}{4}$	—	80	—	96
2	—	—	40	—	1	$7\frac{1}{4}$	1	60	1	92
3	—	—	60	—	2	5	2	40	2	88
4	—	—	80	—	3	$2\frac{1}{2}$	3	20	3	84
5	—	1	—	—	4	—	4	—	4	30
6	—	1	20	—	4	$9\frac{3}{4}$	4	80	5	76
7	—	1	40	—	5	$7\frac{1}{2}$	5	60	6	72
8	—	1	60	—	6	5	6	40	7	68
9	—	1	80	—	7	$2\frac{1}{2}$	7	20	8	64
10	—	2	—	—	8	—	8	10	9	60
11	—	2	20	—	8	$9\frac{3}{4}$	8	80	10	56
12	—	2	40	—	9	$7\frac{1}{2}$	9	60	11	52
13	—	2	60	—	10	5	10	40	12	48
14	—	2	80	—	11	$2\frac{1}{2}$	11	20	13	44
15	—	3	—	—	12	—	12	—	14	40
16	—	3	20	—	12	$9\frac{3}{4}$	12	80	15	36
17	—	3	40	—	13	$7\frac{1}{2}$	13	60	16	32
18	—	3	60	—	14	5	14	40	17	28
19	—	3	80	—	15	$2\frac{1}{2}$	15	20	18	24
20	—	4	—	—	16	—	16	20	19	20
25	—	5	—	1	—	—	20	40	24	—
100	—	20	—	4	—	—	81	60	96	—

DISTANCES. Italy, like most of the other European states, has adopted the French metric system. One kilomètre is equal to 0.62138, or nearly  $\frac{5}{8}$ ths, of an English mile (8 kil. = 5 M.).

The Italian time is that of Central Europe. In official dealings the old-fashioned Italian way of reckoning the hours from 1 to 24 has again been introduced. Thus, *alle tredici* is 1 p.m., *alle venti* 8 p.m.







# ITALY

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## HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

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FIRST PART:

### NORTHERN ITALY

INCLUDING

LEGHORN, FLORENCE, RAVENNA,

AND

ROUTES THROUGH SWITZERLAND AND AUSTRIA

WITH 30 MAPS, 40 PLANS, AND A PANORAMA

THIRTEENTH REMODELLED EDITION

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LEIPSIC: KARL BAEDEKER, PUBLISHER

LONDON: DULAU AND CO., 37 SOHO SQUARE, W.

NEW YORK: CHARLES SCRIBNER'S SONS, 153/157 FIFTH AVENUE

1906

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'Go, little book, God send thee good passage,  
And specially let this be thy prayere:  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all.'

1586019



## PREFACE.

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the seventeenth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont, Liguria, Lombardy, Venetia, The Emilia, and Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The introductory article on Art, which has special reference to Northern Italy and Florence, and the art-historical notices prefixed to the descriptions of the larger towns and principal picture-galleries are due to the late *Professor Springer*, of Leipzig. In the descriptions of individual pictures the works of *Morelli, Crowe and Cavalcaselle*, and *Burckhardt* have been laid extensively under contribution, and also occasionally those of *Ruskin* and others.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS given are those of the separate towns and villages (*popolazione agglomerata*) according to the census of 1901.

HOTELS (comp. p. xix). Besides the modern palatial and expensive establishments the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, reasonable, and fairly well provided with the comforts and conveniences expected in an up-to-date establishment. Houses of a more primitive character, when good of their class, are described as 'fair' or 'very fair'. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency, the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

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Abbreviations.

M. = Engl. mile.  
ft. = Engl. foot.  
kil. = kilomètre.  
kg. = kilogramme.  
hr. = hour.

min. = minute.  
Alb. = Albergo (hotel).  
omn. = omnibus.  
carr. = carriage.  
N. = north, northwards, northern.

S. = south, etc. (also supper).  
 E. = east, etc.  
 W. = west, etc.  
 R. = room (including light and attendance), route.  
 B. = breakfast.  
 D. = dinner.  
 A. = attendance.  
 L. = light.  
 déj. = déjeuner 'à la fourchette'.

rfmts. = refreshments.  
 pens. = pension (i.e. board and lodging).  
 fr. = franc (Ital. lira).  
 c = centime (Ital. centesimo).  
 k. = Krone (Austrian currency).  
 h. = Heller (Austrian currency).  
 ca. = circa (about).  
 comp. = compare.  
 carr. = carriage.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number prefixed to the name of a place on a railway or highroad indicates its distance in English miles from the starting-point of the route or sub-route. The number of feet given after the name of a place shows its height above the sea-level.

Asterisks are used as marks of commendation.

### Chronological Table of Recent Events.

1846. June 16. Election of Pius IX.  
 1848. March 18. Insurrection at Milan. — March 22. Charles Albert enters Milan. Republic proclaimed at Venice. — May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba'). — May 30. Radetzky defeated at Goito; capitulation of Peschiera. — July 25. Radetzky's victory at Custoza. — Aug. 6. Radetzky's victory at Milan. — Aug. 9. Armistice. — Nov. 25. Flight of the Pope to Gaeta.  
 1819. Feb. 5. Republic proclaimed at Rome. — March 16. Charles Albert terminates the armistice (ten days' campaign). — March 23. Radetzky's victory at Novara. — Mar. 24. Charles Albert abdicates; accession of Victor Emmanuel II. — Mar. 26. Armistice. — Mar. 31. Haynau conquers Brescia. — April 5. Republic at Genoa overthrown by Lamarmora. — Apr. 30. Garibaldi defeats the French under Oudinot. — May 15. Subjugation of Sicily. — July 4. Rome capitulates. — Aug. 6. Peace concluded between Austria and Sardinia. — Aug. 22. Venice capitulates.  
 1850. April 4. Pius IX. returns to Rome.  
 1855. Sardinia takes part in the Crimean War.  
 1856. Congress at Paris. Cavour raises the Italian question.  
 1859. May 20. Battle of Montebello. — June 4. Battle of Magenta. — June 24. Battle of Solferino. — Nov. 10. Peace of Zurich.  
 1860. March 18. Annexation of the Emilia. — Mar. 22. Annexation of Tuscany. — Mar. 24. Cession of Savoy and Nice. — May 11. Garibaldi lands at Marsala. — May 27. Taking of Palermo. — July 20. Battle of Melazzo. — Sept. 7. Garibaldi enters Naples. — Oct. 1. Battle of the Volturno. — Oct. 21. Plebiscite at Naples. — Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.  
 1861. Feb. 13. Gaeta capitulates. — March 17. Victor Emmanuel assumes the title of King of Italy. — June 6. Death of Cavour.  
 1866. June 20. Battle of Custoza. — July 5. Cession of Venetia. — July 20. Naval battle of Lissa.  
 1870. Sept. 20. Occupation of Rome by Italian troops. — Oct. 9. Rome declared the capital of Italy.  
 1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I. — Feb. 7. Death of Pius IX. — Feb. 20. Election of Leo XIII.  
 1900. July 29. Assassination of Humbert I; accession of Victor Emmanuel III.  
 1903. July 20. Death of Leo XIII. — Aug. 4. Election of Pius X.



# INTRODUCTION.

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'Thou art the garden of the world, the home  
 Of all Art yields, and Nature can decree;  
 E'en in thy desert, what is like to thee?  
 Thy very weeds are beautiful, thy waste  
 More rich than other climes' fertility,  
 Thy wreck a glory, and thy ruin graced  
 With an immaculate charm which cannot be defaced.  
 BYRON.

## I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Italy need not exceed that incurred in other much-frequented parts of the continent. The average expenditure of a single traveller, apart from railway-fares, may be estimated at 20-25 francs per day, or at 15-20 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

**Money.** The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*, 1 fr. 25 c. = 1 s. (comp. p. ii). In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*, and in nickel pieces of 20 and 25 c. In silver there are pieces of 1, 2, and 5 fr., but coins issued before 1863 are refused. The gold coins (10, 20, and 100 fr.) are seldom met with, their place being taken by *Biglietti di Stato* (treasury-notes) of 5, 10, and 25 fr., the banknotes of the *Banca d'Italia*, and the new notes (stamped with a profile-head of Italia in red) of the *Banco di Napoli* and the *Banco di Sicilia*. All other banknotes should be refused.

The gold coins of the Latin Monetary League (Italy, France, Belgium, Switzerland, and Greece) circulate at their face-value; also the gold coins of Austria (4 and 8 guilder-pieces), Russia, Roumania, Servia, and Monaco. The silver five-franc pieces (*scudi*) of the Latin Monetary League are accepted at their full value, and also those of the former small Italian states, with the exception of the Papal states and the Duchy of Lucca. The traveller should refuse all other Italian silver coins issued before 1863, French coins issued before 1864, Belgian and Swiss coins issued before 1866, Greek coins issued before 1867, and coins of Monaco issued before 1898. No foreign copper coins legally circulate except those of San Marino issued since 1864. Obsolete and worn coins are frequently offered to strangers at shops and inns and even at railway ticket-offices. — A piece of 5 c. is called a *soldo* or *palanca*, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning (*dieci soldi* = 50 c., *dodici soldi* = 60 c., etc.).

**BEST MONEY FOR THE TOUR.** *Circular Notes* or *Letters of Credit*, obtainable at the principal English or American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal value. *Sovereigns* are received at the full value (not less than 25 fr.) by the principal hotel-keepers.

**EXCHANGE.** Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambiatavola*'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of silver and small notes, as it is often difficult to change notes of large amount. It is also advisable to carry 1-2 fr. in copper and nickel in a separate pocket or pouch.

*Money Orders* payable in Italy, for sums not exceeding 40*l.*, are granted by the British Post Office at the following rates: up to 1*l.*, 4*d.*; 6*l.*, 1*s.*; 10*l.*, 1*s.* 6*d.*; 20*l.*, 2*s.* 9*d.*; 40*l.*, 5*s.* 3*d.* These are payable at the rate of 25 fr. 20 c. per 1*l.* The identity of the receiver must be guaranteed by two well-known residents, or by an exhibition of the passport. The charge for money-orders granted in Italy and payable in England is 40c. per 1*l.* sterling. — *Telegraph Money Orders* are allowed for certain places in Italy only.

## II. Period and Plan of Tour.

**Season.** As a general rule, the spring and autumn months are the best season for a tour in North Italy, especially April and May or September and October. Winter in Lombardy (apart from a few favoured spots on the shores of the lakes) and Piedmont is generally a much colder season than it is in England, but the Ligurian Riviera (Genoa excepted) affords pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies.

**Plan.** The following short itinerary, beginning and ending at Milan, though very far from exhausting the beauties of North Italy, includes most of the places usually visited, with the time required for a glimpse at each.

	Days
<i>Milan</i> (R. 22), and excursion to <i>Pavia</i> (the <i>Certosa</i> , p. 162) . . . . .	2½
To the <i>Lago di Como</i> , <i>Lago di Lugano</i> , and <i>Lago Maggiore</i> (RR. 26, 27, 31) and on to <i>Turin</i> . . . . .	3
<i>Turin</i> (R. 7) . . . . .	1
From <i>Turin</i> to <i>Genoa</i> (R. 11) . . . . .	1½
<i>Genoa</i> (R. 18), and excursion to <i>Pegli</i> (Villa Pallavicini, p. 95) . . . . .	2½
<i>Nervi</i> (p. 107), <i>Santa Margherita</i> (p. 110), and <i>Rapallo</i> (p. 112) or <i>Sestri Levante</i> (p. 114); R. 20 . . . . .	1½
<i>Viâ Spezia</i> to <i>Pisa</i> , see R. 20; <i>Pisa</i> (R. 60) . . . . .	1½
<i>Viâ Lucca</i> and <i>Pistoia</i> to <i>Florence</i> , see R. 63 . . . . .	1
<i>Florence</i> (R. 64) . . . . .	5
From <i>Florence</i> to <i>Bologna</i> (R. 57). . . . .	1½
<i>Bologna</i> (R. 56), with excursion to <i>Ravenna</i> (R. 58) . . . . .	2½
From <i>Bologna</i> viâ <i>Ferrara</i> to <i>Padua</i> (R. 54) . . . . .	1
[Or to <i>Modena</i> (R. 53) and <i>Parma</i> (R. 51), see R. 50 . . . . .	1½
From <i>Modena</i> viâ <i>Mantua</i> to <i>Verona</i> (see R. 42) and viâ <i>Vicenza</i> to <i>Padua</i> (see R. 43)] . . . . .	1½]
<i>Padua</i> (R. 44), and thence to <i>Venice</i> . . . . .	1
<i>Venice</i> (R. 47) . . . . .	4
From <i>Venice</i> (viâ <i>Vicenza</i> ) to <i>Verona</i> (R. 41), see R. 43 . . . . .	2
[Excursion to <i>Mantua</i> (p. 257), when the way from <i>Modena</i> to <i>Verona</i> viâ <i>Mantua</i> is not adopted . . . . .	1]
<i>Lago di Garda</i> (R. 40) . . . . .	1½
From <i>Desenzano</i> viâ <i>Brescia</i> (R. 38) and <i>Bergamo</i> to <i>Milan</i> (RR. 37, 34) . . . . .	2

To those who wish to visit only a part of North Italy (whether the eastern or western), the following itineraries may be recommended:—

a. Eastern Part, starting from the Brenner Railway.

	Days
From <i>Mori</i> to <i>Riva</i> (p. 237), <i>Lago di Garda</i> (R. 40) . . . . .	1½
<i>Verona</i> (R. 41) . . . . .	1
Excursion to <i>Mantua</i> (p. 257) . . . . .	1
From <i>Verona</i> viâ <i>Vicenza</i> (p. 265) to <i>Padua</i> . . . . .	1
<i>Padua</i> (R. 44), and thence to <i>Venice</i> . . . . .	1
<i>Venice</i> (R. 47) . . . . .	4
From <i>Venice</i> viâ <i>Ferrara</i> (R. 55) to <i>Bologna</i> . . . . .	1
<i>Bologna</i> (R. 56) . . . . .	1½
Excursion to <i>Ravenna</i> (R. 58) . . . . .	1
From <i>Bologna</i> to <i>Modena</i> (R. 53) and <i>Parma</i> (R. 51), see R. 50 . . . . .	1½
From <i>Parma</i> viâ <i>Piacenza</i> (p. 358) to <i>Milan</i> . . . . .	1½
<i>Milan</i> (R. 22), and excursion to <i>Pavia</i> (the <i>Certosa</i> , p. 162) . . . . .	2½
<i>Lago Maggiore</i> , <i>Lago di Lugano</i> , <i>Lago di Como</i> (RR. 26, 27, 31), and from <i>Lecco</i> viâ <i>Bergamo</i> and <i>Brescia</i> (R. 34) to <i>Verona</i> . . . . .	4½

Western Part, starting from the St. Gotthard or Splügen.

	Days
<i>Lago di Como</i> , <i>Lago di Lugano</i> , <i>Lago Maggiore</i> (RR. 26, 27, 31) . . . . .	3
To <i>Turin</i> (R. 16) . . . . .	1½
<i>Turin</i> (R. 7), and thence to <i>Genoa</i> (R. 11) . . . . .	1½
<i>Genoa</i> (R. 18), and excursion to <i>Pegli</i> (Villa Pallavicini, p. 95) . . . . .	2½
Excursion to <i>San Remo</i> and <i>Bordighera</i> (R. 19) . . . . .	2
From <i>Genoa</i> viâ <i>Voghera</i> and <i>Pavia</i> ( <i>Certosa</i> , p. 162) to <i>Milan</i> . . . . .	1
<i>Milan</i> (R. 22) . . . . .	2

## III. Language.

It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, *i. e.* considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language; but for those who desire the utmost possible freedom, and dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. Those who know a little Italian, and who take the usual precaution of ascertaining charges beforehand (*contrattare*, bargain) in the smaller hotels, in dealings with drivers, gondoliers, guides, etc., and in shops, will rarely meet with attempts at extortion in Northern Italy.†

## IV. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful, as for example, in obtaining the delivery of registered letters. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. Cyclists and motorists should always carry passports. The Italian police authorities are generally civil and obliging.

Passports may be obtained direct from the Foreign Office (fee 2s) or through *C. Smith & Son*, 23 Craven St., Charing Cross (charge 4s., including agent's fee); *Buss*, 4 Adelaide St., Strand (4s.); *Cook & Son*, Ludgate Circus (3s. 6d.); and *Blacklock & Co.* ('Bradshaw's Guides'), 59 Fleet St. (5s.).

**Custom House.** The examination of luggage at the Italian frontier railway-stations is generally lenient, but complaints are sometimes made as to a deficiency of official courtesy at diligence and steamer stations. Tobacco and cigars (only ten pass free), playing cards, and matches are the articles chiefly sought for. The custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. At the gates of most of the Italian towns a tax (*dazio consumo*) is levied on comestibles, but travellers' luggage is passed at the barriers (*limite daziario*) on a simple declaration that it contains no such articles.

**Luggage.** If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and

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† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gi* between vowels like *ny* and *ly*. *H* is silent. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ā*, *ee*, *o*, *oo*. — In addressing persons of the educated classes '*Lei*', with the 3rd pers. sing., should always be employed (addressing several at once, '*loro*' with the 3rd pers. pl). '*Voi*' is used in addressing waiters, drivers, etc.



send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person (comp. p. xviii).

### V. Public Safety. Beggars.

**Public Safety** in Northern Italy is on as stable a footing as to the N. of the Alps. Travellers will naturally avoid lonely quarters after night-fall, just as they would at home. The policeman in the town is called *Guardia*; the gendarme in the country, *Carabiniere* (black coat with red facings and cocked hat). No one may carry weapons without a licence, on pain of imprisonment. *Armi insidiose*, i.e. concealed weapons (sword-sticks; even knives with spring-blades, etc.), are absolutely prohibited.

**Begging** (*accattonaggio*), always one of those national nuisances to which the traveller in Italy must accustom himself, has recently somewhat increased, especially in Tuscany, owing partly to growing poverty, but largely also to the misplaced generosity of travellers. As the profits of street-beggars too frequently go for the support of able-bodied loafers, travellers should either give nothing, or restrict their charity to the obviously infirm. Gratuities to children are entirely reprehensible. — Impertunate beggars should be dismissed with 'niente' or by a gesture of negation.

### VI. Gratuities. Guides.

**Gratuities.** — The traveller should always be abundantly supplied with copper and nickel coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity (*buona mano*, *mancia*, *da bere*, *bottiglia*, *caffè*, *sigaro*) in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums. The following hints will be found useful by the average tourist. In private collections 1-2 visitors should bestow a gratuity of  $\frac{1}{2}$ -1 fr., 3-4 pers. 1-1 $\frac{1}{2}$  fr. For repeated visits 25 c. is enough for a single visitor. For opening a church-door, etc., 10-20 c. is enough, but if extra services are rendered (e.g. uncovering an altar-piece, lighting candles, etc.) from  $\frac{1}{4}$  to 1 fr. may be given. The *Custodi* of all public collections where an admission-fee is charged are forbidden to accept gratuities. — In hotels and restaurants about 5-10 per cent of the reckoning should be given in gratuities, or less if service is charged for.

**Guides** (*Guide*, sing. *la Guida*) may be hired at 6-10 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentate' or 'Guide autorizzate'. Their services may generally well

be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices.

## VII. Railways. Steamboats.

**Railways.** — For visitors to Northern Italy the most important railways are the *Rete Mediterranea*, the *Rete Adriatica*, and the *Ferrovie Nord Milano*, the last affording quick and convenient access to the Lake of Como and the Lago Maggiore, though it is not included in the system of circular tours in Italy. The rate of travelling is very moderate, rarely reaching 30 M. per hour. The first-class carriages are comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders.

Among the expressions with which the railway-traveller will soon become familiar are — '*si cambia treno*' (change carriages), '*fermata*' (halt; 'quanti minuti di fermata?', how long do we stop here?), '*essere in coincidenza*' (to make connection), and '*uscita*' (egress). *Fare il biglietto* means to take a ticket. *Questo posto è preso?* Is this seat engaged? *Dove parte il treno per Venezia?* Where does the train for Venice start? *Quale rotaia?* Which line? The station-master is called '*capostazione*'; the guard, *conduttore*. Smoking-compartments are labelled '*pei fumatori*', those for non-smokers '*vietato di fumare*'.

The international *trains de luxe* are generally available for long-distance travellers only. The mail trains are called *Treni Direttissimi* (1st and 2nd class only; sometimes with dining and sleeping cars) and the ordinary expresses *Treni Diretti*. The *Treni Accelerati* are somewhat faster than the *Treni Omnibus*. The *Treni Misti* are composed partly of passenger-carriages and partly of goods-waggons. The fares of the *Rete Adriatica* and *Rete Mediterranea* are (for the three classes) 12.75, 8.93, and 5.80 c. per kilomètre by the express-trains, and 11.60, 8.12, and 5.22 c. by the slow trains. In addition to this there is a government tax of 3 per cent. on all fares above 90 c. (included in the fares given in the railway time-tables), and there is also a stamp-duty of 5 c. on each ticket.

The best TIME TABLE is the *Orario Ufficiale delle Strade Ferrate, delle Tramvie, della Navigazione e delle Messaggerie postali del Regno*, published by the *Fratelli Pozzo* at Turin (price 1 fr.). Smaller editions are issued at 80 c., 50c., and 20 c. — Railway time is that of Central Europe.

**TICKETS.** At the larger towns it is better, when possible, to take the tickets at the town-agencies (*agenzia di città*) of the railway. At the stations the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand. In addition to the fare proper there is a tax of 5 c. on each ticket. 'Mistakes' are sometimes made by the ticket-clerks. — It is important to be at the station early in the case of terminal stations; at other stations the trains are frequently late. The ticket-office at large stations is open 40 min., at small stations 20 min. before the departure of the train. Ticket-holders alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*. — Holders of tickets for distances over 124 M. may break the

journey once, those with tickets for over 310 M. twice; but the ticket must be shown to the *capostazione* on leaving the train, and again presented at the ticket-office to be stamped before the journey is resumed.

**RETURN TICKETS** (*Biglietti di andata-ritorno*) for distances up to 100 kilomètres (62 M.) are valid for one day only, up to 200 kil. for 2 days, up to 300 kil. for 3 days, and beyond 300 kil. for 4 days. But those issued on Saturdays and the eves of festivals are available for three, those issued on Sundays and festivals for two days at least. These tickets do not allow the journey to be broken.

**CIRCULAR TOUR TICKETS** from London to Italy, with fixed itineraries, are issued in considerable variety by the South-Eastern and Chatham and the London, Brighton, & South Coast Railway Companies. The so-called 'RUNDREISE TICKETS' (*biglietti combinabili internazionali*), with routes arranged to meet the wishes of particular travellers, are also convenient. These tickets (books of coupons) are not issued for distances under 600 kil. (373 M.), reckoned from the first Continental station reached from England. Those for distances up to 2000 kil. are valid for 45 days, for 2001-3000 kil. for 60 days, and beyond that distance for 90 days. These international tickets allow of no free luggage, but permit the journey to be broken without formality at any of the stations named in them. If the traveller alight at other stations he must at once apply to the *capostazione* for recognition of the break of journey. Some express trains are not available for short distances by the holders of these tickets (comp. p. 107, etc.). — Tickets of both the above-mentioned kinds and full information may be procured in London (at the principal stations of the southern railways and at the ordinary tourist-agencies), in Paris, and at the chief towns of Germany and Switzerland. — Those with whom economy is an object may save a good deal by taking return-tickets to the Swiss frontier, travelling third class in Switzerland, and then taking circular-tour tickets in Italy.

These tickets have to be signed by the traveller and require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. This may be done either at the city-office or at the railway-station (usually at a special ticket-office, labelled '*viaggi circolari*'). If the traveller makes up his mind *en route* to alight before or beyond the station for which his ticket has been stamped, he must at once apply to the *capostazione* of the station where he leaves the train for recognition of the break in the journey ('*accertare il cambiamento di destinazione*'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression ('*vale per riprendere alla stazione . . . il viaggio interrotto a . . .*'). If this ceremony be neglected the holder of the ticket is required to pay full fare for the omitted portion of the route for which the ticket is issued.

**GENERAL TICKETS.** The so-called *Biglietti di Abbonamento Speciale* or *General Season Tickets* entitle the holder to travel at will during a given time over the Italian railways and thus preserve his free-

dom of movement better than the circular tour tickets. The general season tickets are issued only at some of the principal stations (such as Florence, Milan, Turin, Bologna, Genoa, Pisa, and Leghorn), but a form of application may be obtained at any station. The applicant must pay 1 fr. when ordering the ticket and at the same time furnish an *unmounted* photograph of himself. The ticket is issued at the chief stations 2 hrs., at the smaller stations about 24 hrs. after the application.

**LUGGAGE.** No luggage is allowed free, except small articles taken by the passenger into his carriage; the rate of charge is 4½ c. for 100 kilogrammes per kilomètre. Travellers who can confine their impedimenta to articles which they can carry themselves and take into the carriages with them will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at some distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*; 5 c. per day for each piece, minimum 10 c.) or forward it to the final destination. At small stations the traveller should at once look after his luggage in person. — The luggage-ticket is called *lo scontrino*. Porters (*facchini*) who convey luggage to and from the carriage are entitled to 5-20 c. per package by tariff; and attempts at extortion should be firmly resisted.

As several robberies of passengers' luggage have been perpetrated in Italy without detection, it is as well that articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xiv). — Damaged trunks may be secured by leaden seals (*piombare*) for 5 c. each package.

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

**ITALIAN RAILWAY RESTAURANTS**, especially those at frontier-stations, leave much to be desired. Luncheon-baskets (3-4 fr.) may be obtained at some of the larger stations.

Passengers by night-trains from the larger stations may hire pillows (*cuscino, guanciale*; 1 fr., for abroad 2 fr.). These must not be removed from the compartment.

**Steamers.** The time-tables of the steamer-routes are given in the larger railway-guide mentioned at p. xvi; but changes are so frequent that enquiries on the spot are always advisable.

On the **ITALIAN LAKES** the tickets are usually issued on board the steamer. Passengers embarking at intermediate stations receive checks which they show on purchasing their tickets. There is no extra charge for embarking or disembarking at small-boat stations. The railways issue tickets including the lake-journey. Return-tickets do not usually permit of the journey being broken. On Sundays in summer the boats are frequently crowded by excursionists. — The steamers occasionally leave the smaller stations as much as 10 min. in advance of the scheduled times, but they are much more frequently late.

In the proper season a steamer trip on the **Mediterranean**, especially between Genoa, Spezia, and Leghorn, or on the **Adriatic**, between Venice and Trieste, is a very charming experience. Tickets should be taken in

person at the steamboat-agencies. Ladies should travel first-class, but gentlemen of modest requirements will find the second cabin very fair. The steward expects a gratuity of about 1 fr. per day, or more if the traveller has given him extra trouble. — The inadequate arrangements for embarking and disembarking give great annoyance. The tariff is usually 1-1½ fr. for each person, including luggage; but the passengers are generally left at the mercy of the boatmen, who often make extortionate demands. The traveller should not enter the boat until a clear bargain has been made for the transport of himself and his impedimenta, and should not pay until everything has been deposited on deck or on shore. Small articles of luggage should be kept in one's own hands.

### VIII. Cycling and Motoring.

The environs of Milan, Turin, Verona, and Bologna, the neighbourhood of the Italian Lakes, and the Riviera all offer many attractions for the cyclist and motorist. The roads are good on the whole, though often very dusty in summer (especially in the N. Italian plain) and correspondingly muddy in wet weather. — English riders should remember that the rule of the road in Italy is the reverse of that in England: keep to the right on meeting, to the left in overtaking another vehicle.

The unattached CYCLIST on entering Italy with his wheel must deposit 42 fr. 60 c. with the custom-house authorities, which sum is returned to him (though sometimes not without difficulties) when he quits the country. Members of well-known cyclist associations, such as the *Cyclists' Touring Club* (London; 47 Victoria St., S.W.) or the *Touring Club de France* (Paris; 10 Place de la Bourse), are, however, spared this formality, on conditions explained in the handbooks of these clubs. A certificate of re-exportation (*certificato di scarico*) should always be obtained, as otherwise the club of which the cyclist is a member, may be called upon subsequently to pay the duty as above. — On the railways cycles are treated as ordinary passengers' luggage (p. xviii). Valises should not be left strapped to cycles when sent by rail, owing to the risk of theft (p. xviii).

MOTOR CARS entering Italy are liable to pay a customs-duty (varying from ca. 200 fr. to ca. 600 fr. according to the weight of the car), which is returned when the car quits the country. A licence for the car and a driver's licence are necessary, but those issued by foreign countries are accepted if lodged within five days at a provincial prefettura for registration. Petrol is easily obtained in North Italy (3-5 fr. per gallon).

Members of the *Touring Club Italiano* (Milan, Via Monte Napoleone 14; entrance fee 2 fr., annual subscription 5 fr.) command advantageous terms at numerous hotels, besides having access to the special information and maps of the club. One of its best guides is *L. V. Bertarelli's Guida Itinerario delle Strade di grande Comunicazione dell' Italia* (3rd ed.; Milan, 1900), with numerous maps and plans. It also publishes road-maps at 1s. 6d. each (Sheet 1, Lombardia, Piemonte, e Liguria; Sheet 2, Veneto).

### IX. Hotels.

FIRST CLASS HOTELS, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them



having fixed charges: room 3-10 fr. for each person, light 75 c. to 1½ fr., attendance (exclusive of the 'facchino' and portier) 1 fr., luncheon (*colazione, déjeuner*) 3-5 fr., dinner (*pranzo, dîner*) 5-8 fr. The charge for dinner does not include wine, which is usually dear and often poor. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table-d'hôte; otherwise the charge for rooms is apt to be raised. The charges for meals furnished in private rooms or at unusual times are much higher. Other 'extras' are also dear. The cuisine is a mixture of French and Italian. During the season and at the more frequented resorts it is advisable to engage rooms in advance, especially if arriving in the evening. It is advisable to prepay the answer, to prevent disappointment on arrival. Gentlemen travelling alone may leave their luggage at the station until rooms have been secured. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-2 fr. each), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them.

The SECOND CLASS HOTELS (*Alberghi*; in the S. districts, also *Locande*) are less comfortable and thoroughly Italian in their arrangements. The charges are little more than one-half of the above: room 1-5, attendance ½, omnibus ½-1 fr. They have no table-d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *a prezzo fisso*, may be procured. Fair native wines, usually on draught, are furnished in these houses at moderate prices. Morning coffee is usually taken at a café and not at the inn. It is customary to make enquiries beforehand as to the charges for rooms, not forgetting the *servizio e candela*; and the price of the dinner (if not *à la carte*) should also be agreed upon (2-4 fr., with wine 2½-4½ fr.). These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies, when at home in Italian; the new-comer should frequent hotels of the first class only.

HÔTELS GARNIS are to be found in most of the larger towns, with charges for rooms similar to those in the second-class hotels.

As matches are rarely found in hotels, the guest should provide himself with a supply of the wax-matches (*cerini*) sold in the streets (1-2 boxes 10-15 c.). Soap is also a high-priced 'extra'.

Money or objects of value should either be carried on the traveller's person or left with the landlord in exchange for a receipt.

The PENSIONS of the larger towns and resorts also receive passing travellers. The charge is about the same as that of the second-class inns and usually includes table-wine. As, however, the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

For a prolonged stay in one place families will find it much cheaper to hire PRIVATE APARTMENTS and do their own housekeep-

ing. A rent lower than that first asked for is often accepted. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. A payment of part of the rent in advance is a customary stipulation; but such payments should never be made until after the landlord has redeemed all his undertakings with regard to repairs, furnishing, etc. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. *Comp. p. xxx.*

The popular idea of cleanliness in Italy is behind the age; but the traveller in the N. part of the country will rarely suffer from this short-coming even in hotels of the second class, though those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti*) or camphor somewhat repels their advances.

The *zanzare*, or mosquitoes, are a source of great annoyance, and often of suffering, during summer and autumn and on the Riviera, even in winter. Only a few parts of N. Italy (*e.g.* Piedmont, the W. lakes, and Bologna) are free from this pest, which is always worst in the neighbourhood of plantations, canals, or ponds. Between June and October the night should never be spent in malarial districts (Colico, Mortara, Pavia, Mantua, Ferrara, Ravenna), where the female of the *Anopheles Claviger* frequently conveys the infection of malarial fever with its sting. Small doses of quinine may be used as a prophylactic. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzarieri*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of pastilles (*fidibus contro le zanzare*; in Venice, *chiodi*), which may be purchased of the principal chemists, is efficacious, but is accompanied by a scarcely agreeable odour. A weak solution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia* (*di tela, di cotone, di lana*); night-shirt, *la camicia da notte*; collar, *il solino, il colletto*; cuff, *il polsino*; drawers, *le mutande*; woollen under-shirt, *una flanella* or *giubba di flanella* or *maglia*; petticoat, *la sottana*; stocking, *la calza*; sock, *la calzetta*; handkerchief (silk), *il fazzoletto* (*di seta*). To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing list, *la nota*; washerwoman, laundress, *la stira-trice, la lavandaia*; buttons, *i bottoni*.

## X. Restaurants. Cafés. Birrerie.

**Restaurants** (*Ristoranti, Trattorie*) are frequented between 11 a.m. and 2 p.m. for luncheon (*collazione*) and between 6.30 and 8.30 p.m. for dinner (*pranzo*). Meals are usually served *alla carta* at moderate prices; meals a *prezzo fisso* (2½–5 fr.) are not customary except in a few restaurants largely frequented by foreigners and are, in general, not recommended. When there is no bill of fare the waiter (*cameriere*) will recite the list of dishes. If too importunate in his recommendations or suggestions he may be checked with the word '*basta*'.

The diner calls for his bill (which should be carefully scrutinized) with the words '*il conto*'. The waiter expects a gratuity of about 5 c. for each franc of the bill (comp. p. xv). — Residents for some time in a town should arrange to pay a fortnightly or monthly subscription ('*pensione*') at a lower rate.

List of the ordinary dishes at the Italian restaurants.

- Antipasti*, relishes taken as whets (such as sardines, olives, or radishes).  
*Minestra* or *Zuppa*, soup.  
*Brodo* or *Consumè*, broth or bouillon.  
*Zuppa alla Santé*, soup with green vegetables and bread.  
*Minestra di riso con piselli*, rice-soup with peas.  
*Risotto (alla Milanese)*, a kind of rice pudding (rich).  
*Paste asciutte*, macaroni, *al sugo e al burro*, with sauce and butter; *ai pomi d'oro*, with tomatoes.  
*Salame*, sausage (usually with garlic, *aglio*).  
*Pollo*, fowl.  
*Anitra*, duck.  
*Pollo d'India*, or *dindo*, turkey.  
*Stufatino*, *Cibreo*, ragout (often mediocre).  
*Crocchetti*, croquettes of rice or potatoes.  
*Polpettine*, small meat-dumplings.  
*Gnocchi*, small dumplings of dough.  
*Pasticcio*, pâté, patty.  
*Contorno*, *Guarnizione*, garnishing, vegetables, usually not charged for.  
*Carne lessa, bollita*, boiled meat; *in umido, alla genovese*, with sauce; *ben cotto*, well-done; *al sangue, all'inglese*, underdone; *ai ferri*, cooked on the gridiron.  
*Manzo*, boiled beef.  
*Fritto, una Frittura*, fried meat.  
*Fritto misto*, a mixture of fried liver, brains, artichokes, etc.  
*Arrosto*, roasted meat.  
*Arrosto di vitello*, roast-veal.  
*Bistecca*, beefsteak (usually mediocre).  
*Maiale*, pork (eaten in winter only).  
*Montone*, mutton.  
*Agnello*, lamb.  
*Capretto*, kid.  
*Testa di vitello*, calf's head.  
*Fegato di vitello*, calf's liver.  
*Braciola di vitello*, veal-cutlet.  
*Rognoni*, kidneys.  
*Costoletta alla Milanese*, veal-cutlet baked in dough.  
*Sgaloppe*, veal-cutlet with bread-crumbs.  
*Patate*, potatoes.  
*Pesce*, fish.
- Soglia*, a kind of sole.  
*Aragosta*, lobster.  
*Ostriche*, oysters (good in winter only; comp. p. 283).  
*Frutta di mare*, mussels, shell-fish, etc.  
*Funghi*, mushrooms.  
*Presciutto*, ham.  
*Uova*, eggs; *à la coque*, boiled (*ben cotte*, soft-boiled, *dure*, hard-boiled); *al piatto*, poached.  
*Polenta*, boiled maize.  
*Insalata*, salad.  
*Carciofi*, artichokes.  
*Asparagi*, asparagus (expensive).  
*Spinaci*, spinach (mediocre).  
*Piselli*, peas.  
*Lenticchie*, lentils.  
*Broccoli*, or *Cavoli fiori*, cauliflower.  
*Gobbi, Cardí*, artichoke stalks (with sauce).  
*Zucchini*, marrow, squash.  
*Fave*, beans.  
*Fagiolini, Cornetti*, French beans.  
*Mostarda francese*, sweet mustard (mixed with vinegar).  
*Mostarda inglese* or *Senape*, hot mustard.  
*Sale*, salt.  
*Pepe*, pepper.  
*Dolce*, sweet dish.  
*Budino* (in Florence), pudding.  
*Frittata*, omelette.  
*Frutta, Giardinetto di frutta*, fruit-desert; *frutta secche*, nuts, raisins, almonds, etc.  
*Crostata di frutti*, fruit-tart.  
*Crostata di pasta sfoglia*, a kind of pastry.  
*Fragole*, strawberries.  
*Pera*, pear.  
*Mela*, apple.  
*Persiche, Pesche*, peaches.  
*Uva*, bunch of grapes.  
*Fichi*, figs.  
*Nespole*, medlars.  
*Noci*, nuts.  
*Limone*, lemon.  
*Arancio*, orange.  
*Finocchio*, root of fennel.  
*Pane francese*, bread made with yeast (the Italian is made without).  
*Burro*, butter.  
*Formaggio*, cheese (*Gorgonzola, verde* or *bianco*, and *Stracchino*).

WINE (*vino da pasto*, table-wine; *nero*, red; *bianco*, white; *dolce*, *pastoso*, *amabile*, sweet; *secco*, dry; *del paese*, *nostrano*, wine of the country) is usually served in open bottles one-half, one fourth, or one fifth of a litre (*un mezzo litro*; *un quarto*; *un quinto* or *bicchiere*). Wines of a better quality are sold in ordinary quarts and pints.

In the NORTH OF ITALY the following are the best wines: the carefully manufactured Piedmontese brands, *Barolo*, *Nebiotto*, *Barbèra*, and *Grignolino* (an agreeable table-wine), and the sparkling *Asti spumante*; the *Valltellina* wines (best *Sassella*); the Veronese *Valpolicella*, an effervescent red wine; the *Venentine Marzemino* and *Breganze* (a white sweet wine); the *Paduan Bagnoli*; in the province of Treviso, *Conegliano*, *Raboso di Piave*, *Prosecco*, and *Verdiso*; in Udine, *Refosco*; the wine of *Bologna*, partly from French vineyards; *Lambrusco*, etc.

In LIGURIA the local wines of the *Val Polcēvera* (best *Coronata*) and the *Cinque Terre* share the popularity of the Piedmontese and Tuscan vintages.

In TUSCANY the best wines (almost all red) are: *Chianti* (best *Broglio*), *Rufina* (best *Pomino*), *Nipozzano*, *Altomina*, and *Carmignano*, and *Atteico* (sweet). *Orvieto* and *Montepulciano* are produced farther to the south. — In Tuscany the ordinary table-wine, which is met with all over N. Italy under the name 'Chianti', is generally served in a 'fiasco', or straw-covered flask holding three ordinary bottles, but only the quantity consumed is paid for. Smaller bottles may be obtained: *mezzo fiasco* ( $\frac{1}{2}$ ), *quarto fiasco* ( $\frac{1}{4}$ ), *fiaschetto* or *ottavino* ( $\frac{1}{8}$ ).

Like the trattorie with '*Cucina alla casalinga*' ('homely fare'), the OSTERIE, or ordinary wine-shops, are almost exclusively frequented by the lower ranks. The prices are often inscribed on the outside of the shop ('6', '7', '8', meaning that half a litre costs 6, 7, or 8 soldi). Some of the better wine-rooms (*Fiaschetterie*) selling Tuscan wines provide also very tolerable meals.

Cafés are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices, coffee, beer, vermouth (usually with Seltzer water), etc. The tobacco smoke is often very dense.

*Caffè nero*, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* is coffee mixed with milk before served (25-50 c.; 'cappuccino', or small cup, cheaper). Chocolate (*cioccolata*) costs 25-50 c. Roll (*pane*) 5, with butter (*pane e burro*) 20 c. Cakes or biscuits (*paste*) 5-15 c.

Ices (*gelato*) of every possible variety are supplied at the cafés at 30-90 c. per portion; or half a portion (*mezza*) may be ordered. *Sorbetto*, or half-frozen ice, and *spremuto*, lemonade flavoured with fruit-syrup, are much in vogue in the forenoon. *Granita* is water-ice (*limonata*, lemon; *aranciata*, orange; *di caffè*, coffee). *Gassosa*, aerated lemonade, is also frequently ordered. The waiters expect a sou or more, according to the amount of the payment.

The principal Parisian and Viennese newspapers (*giornali*) are to be found at all the larger cafés, English less often. Italian papers (5-10 c.) are everywhere offered by newsvendors. The *Corriera della Sera* (p. 130) gives most of the foreign despatches. The Roman papers *Giornale d'Italia* and *Tribuna* also are much read in Tuscany.

*Birrerie*, corresponding to the French 'Brasseries', are now found in all the larger towns and chief resorts of visitors. Munich, Pilsen, or Gratz beer may generally be procured at these. A small glass (*piccola tazza*) costs 30-40 c., a large glass (generally holding *un mezzo litro*) 50-60 c. Luncheon may usually be obtained at these.

Cigars (*Sigari*) in Italy are a monopoly of Government, and usually bad. Italians prefer strong cigars, e.g. *Toscani*, *Napoletani*,

*Cavours* (long 10 c., short  $7\frac{1}{2}$  c.), or *Virginias* ( $7\frac{1}{2}$ , 12, or 15 c.). Milder varieties are *Branças* (5 c.), *Sellas* (7 c.), *Grimaldis* (10 c.), *Medianitos* and *Minghettis* (15 c.), and *Trabucos* (20 c.). Good *Manila Cigars* (20-30 c.) and *Havanna Cigars* (40 c.-1 fr. 20 c.) may be bought at the better shops in the large towns, and also foreign *Cigarettes*. — Travellers who import their own cigars, paying the heavy duty, should keep the customs receipt, as they are liable to be challenged, e.g. by the octroi officials (p. xiv). — Passers by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

### XI. Sight. Theatres. Shops.

The larger **Churches** are open in the morning till 12, and generally again from 2, 3, or 4 to 7 p.m., while the most important are often open the whole day. Many of the smaller churches are open only till 8 or 9 a.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. Those always covered are shown by the verger (*sagrestano*), who expects 30-50 c. from a single traveller, more from a party (p. xv).

**Museums**, picture-galleries, etc., are usually open from 9 or 10 to 4 o'clock. All the collections which belong to government are open free on Sun. and holidays, but on week-days a charge is usually made. Gratuities are forbidden. These collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), Festival of the Annunciation (25th Mar.), Easter Sunday, Ascension Day (Ascensione), Whitsunday, Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (Assunzione; 15th Aug.), Nativity of the Virgin (8th Sept.), All Saints' Day (1st Nov.), and Christmas Day; also the birthdays of the king (11th Nov.) and queen (8th Jan.). The arrangements, however, vary in different places. For Florence, see p. 463.

Artists, archaeologists, and scholars, on making application to the Ministry of Education in Rome (*Ministero della Pubblica Istruzione*) on a stamped form (1 fr. 20 c.), receive free tickets (*tessera di libero ingresso*), valid all over the country. For a single town the application is made to the Director of the Gallery (stamp 60 c.). The application must be accompanied by an unmounted photograph and by a certificate from a university or some similar body, countersigned by an Italian consul in the applicant's country or by an ambassador (not consul) in Italy. A similar *permesso* is required by those who wish to copy, draw, or photograph (except with a hand-camera) in any of the museums.

**Theatres.** Performances begin at 8, 8.30, or 9, and terminate at midnight or later. In the large theatres, in which the season (*stagione*) frequently lasts only from St. Stephen's Day (Dec. 26th) to the end of the Carnival, operas and ballets are exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts



or more. The pit (*platēa*), to which the '*biglietto d'ingresso*' gives access, has standing-room only; for seats additional tickets must be taken (usually in advance in the larger towns). A box (*palcò di primo, secondo, terzo ordine*), which must always be secured in advance, is the pleasantest place for ladies or for a party of several persons. Evening dress is generally worn in the boxes. Other reserved seats are the *polltrone* (front stalls) and the *posti distinti* or *sedie* (rear stalls). In some of the larger theatres good seats may be obtained in the *anfiteatro* or *prima galleria*. The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The intervals between the acts are usually very long. Cloak-rooms are found only in a few of the best theatres. Gentlemen usually wear their hats until the curtain rises.

**Shops.** Fixed prices have of late become much more general in N. Italy, but a reduction may usually be obtained on purchases of large amount. The traveller's demeanour should be polite but decided. Purchases should never be made in presence of a valet-de-place or through the agency of a hotel-employee. These individuals, by tacit agreement, receive a commission on the purchase-money, which of course comes out of the purchaser's pocket. On the other hand, the presence of an Italian friend is a distinct advantage.

An active trade is driven in spurious antiquities, especially in Venice and Florence. Ancient works of art should never be purchased without a written guarantee of their authenticity. The 'lucky discoveries' offered by the smaller dealers are usually nothing but traps for the unwary.

Some caution is necessary in buying articles to be sent home. The full amount should never be paid until the package has arrived and its contents have been examined. If the shopkeeper does not agree to a written agreement as to the method of packing, the means of transport, and compensation for breakages, it is advisable to cut the transaction short. The transmission of large objects should be entrusted to a goods-agent.

## XII. Post Office. Telegraph.

In the larger towns the **Post Office** is open daily from 8 a.m. to 8 or 9.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

**Letters** (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. The surname (*cognome*; Christian name, *nome*) should be underlined. When asking for letters the traveller, should show his visiting-card instead of pronouncing his name. Postage-stamps (*francobolli*) are sold at the post-offices and tobacco-shops. The mail-boxes (*buca* or *cassetta*) are labelled '*per le lettere*', for letters, and '*per le stampe*', for printed matter.

LETTERS of 15 grammes ( $\frac{1}{2}$  oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad (*per l'estero*) 25 c. The penalty (*segnatassa*) for insufficiently prepaid letters is double the deficiency. — **POST CARDS** (*cartolina postale*) for town-post 5 c., for the rest of Italy and abroad 10 c., reply-cards (*con risposta pagata*), inland 15 c.,

abroad 20 c. — LETTER CARDS (*biglietto postale*) for town-post 5 c., for the rest of Italy 20 c., for abroad 25 c. — BOOK PACKETS (*stampe sotto fascia*), 2 c. per 50 grammes, for abroad 5 c. — REGISTRATION FEE (*raccomandazione*) for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed '*raccomandata*'. — POST OFFICE ORDERS, see p. xii. Sums not exceeding 25 fr. may be sent within Italy by the so-called *cartolina vaglia* (fee 10 c. for 1-5 fr. and 5 c. for each 5 fr. more). Money may also be transmitted by telegraph. To secure registered letters or the payment of money orders, the stranger must show his passport or be identified by two witnesses known to the postal authorities. It is therefore often convenient to arrange to have the money sent to one's landlord.

PARCEL POST. Parcels not exceeding 5 kg. (11 lbs.) in weight or 20 cubic decimètres in size (longest dimension not more than 60 centimètres, or about 2 ft.) may be sent by post in Italy for 60 c.; to England, via France, 2 fr. 75 c. The parcels must be carefully packed and sealed and may not contain anything in the shape of a letter. Parcels for abroad must be accompanied by two customs-declarations on forms for the purpose. Articles not liable to duty (such as flowers, etc.) are best sent as samples of no value (*campione senza valore*) in Italy 2 c. per 50 gr., abroad 10 c. up to 50 gr., then 5 c. for each 50 gr. more.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr. : Great Britain 26, France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Sweden 26, Norway 34 c. To America from 3¾ fr. per word upwards, according to the state. Within the kingdom of Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent at thrice the above rates.

### XIII. Climate. Winter Stations. Seaside Resorts. Health.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature (December, January, and February) here is 37-40° Fahr. as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as *Locarno* (winter-temperature 37° Fahr.), *Pallanza* (38.5°), *Arco* (38.75°), and *Gardone-Riviera* (40°), thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from

which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is very cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. In Milan the thermometer sometimes sinks below zero. Changes of weather, dependent upon the direction of the wind, are frequent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of *Venice* are described at p. 287.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the Ligurian Riviera as far S. as *Leghorn*, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent occurrence in the Riviera that the harbours are perfectly smooth while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus, while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is 48-50° (*Nervi* 48°, *San Remo* 50°; *Pisa*, on the other hand, only 42°).

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon and other places in the Rhône Valley (see

*Baedeker's Southern France*). The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea, it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While *San Remo* has 45 rainy days between November and April, *Nervi* has 54, and *Pisa* 57. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The above considerations will show that it is often necessary to discount the unpropitious opinions of those who happen to have visited the Riviera under peculiarly unfavourable climatic conditions. Not only do the ordinary four seasons differ from each other on the Riviera, but the different parts of winter are also sharply discriminated. A short rainy season may be counted on with almost complete certainty between the beginning of October and the middle of November, which restricts, but by no means abolishes, open-air exercise. Then follows from December to February usually an uninterrupted series of warm and sunshiny days, but invalids have sometimes to be on their guard against wind. March here, as elsewhere in the south, is the windiest month of all, but is much less boisterous in the Italian part of the Riviera than in Provence. April and May are delightful months for those who require out-door life in a warm climate.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here attains its full growth, while the *Eucalyptus globulus* (which grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and several varieties of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter sunshine. On account of its softness it is also extensively used

for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverish or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pallanza*, *Cannero*, *Locarno*, *Lugano*, or *Gardone Riviera*.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Alassio*, *Savona*, *Pegli*, *Spezia*, *Viareggio*, *Leghorn*, and *Venice*. The Mediterranean is almost tideless; it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts



till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A cloak or shawl should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night. If there is the slightest suspicion of dampness in the bed-clothes, recourse should be had to the warming-pan (*mettere il fuoco nel letto*).

**Health.** English and German medical men are to be met with in the larger cities, and in most of the wintering-stations of the Riviera. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhoea in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata. A small portable medicine-case, such as those prepared and stocked with tabloid drugs by *Messrs. Burroughs, Wellcome, & Co.*, Holborn Viaduct, London, will often be found useful.

*E. A. Reynold Ball's* 'Mediterranean Winter Resorts' (London; 5th ed., 1904) may be consulted for farther particulars.

# Italian Art.

A Historical Sketch by Professor Anton Springer.

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One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step, and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a deeper insight into the development of Hellenic art, an indis-

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criminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the HELLENIC temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and by a symmetrical decoration, which at the same time subserves a practical purpose, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in *Sicily*, by the so-called Temple of Neptune at *Paestum*, as well as by the ruins at *Metapontum*. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to

their ARCHITECTURE. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character: but the aggregate effect is always imposing. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (*e.g.* as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at *Verona*, the Triumphal Arches at *Aosta* and *Susa*, etc.), and the traveller will find ample food for his admiration in the antique sculptures in the collections at Turin, Brescia, Mantua, and Florence. — Upper Italy and Tuscany stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to its nadir. In order, however, to place the reader at a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a sketch of the progress of Italian art in general from the early middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from ancient

CHRISTIAN  
PERIOD  
OF ART.

Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the lessons of the ancient. The best proof of this is afforded by the paintings in the Roman CATACOMBS, the burial-places of the early Christian community. In these the artistic principles of pagan antiquity are adhered to, alike in decorative forms, design, choice of colour, grouping of figures, and treatment of subject. Even the SARCOPHAGUS SCULPTURES of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in painting and in the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term **BASILICA STYLE** is often employed to designate early **CHURCH** Christian architecture down to the 10th century. The Roman **ARCHITECTURE** forensic basilicas, which are proved to have existed in the fora of most of the towns of the Roman empire, served as courts of judicature and public assembly-halls. The belief that these were afterwards fitted up for the purposes of Christian worship is now exploded, but in their main features they served as models for the construction of Christian churches. After the 4th cent. the following became the established type of the Christian basilica. In front is a quadrangular fore-court (atrium), of the same width as the basilica itself, surrounded with an open colonnade and provided with a fountain (cantharus) for the ablutions of the devout. This forms the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early-Christian basilicas exhibit a



neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring the spoil to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at RAVENNA, where during the Ostrogothic supremacy (493-539), as well as under the succeeding Byzantine empire, architecture <sup>BYZANTINE</sup> was zealously cultivated. The basilica-type was there more <sup>STYLE.</sup> highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincumbent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in the *Baptistery of the Orthodox* and *Tomb of Galla Placidia*) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of *San Vitale* (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'BYZANTINE' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and in-

significant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of St. Sophia at Constantinople, and prevails throughout Oriental Christendom, but in the West, including Italy only, occurs sporadically. With the exception of the churches of San Vitale at Ravenna, and St. Mark at Venice, the edifices of Lower Italy alone show a frequent application of this style.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on by Venice, Amalfi, and other Italian towns, with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine. On the contrary, notwithstanding various external influences, it underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition and the national idea of form might be repressed but they could not be obliterated.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing

completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the **Romanesque Style**. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa or the church of San Miniato near Florence, both founded as early as the 11th century, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object: the ideal which they have in view, although perhaps instinctive-

ly only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated by the beauty of the individual edifices. While the North possesses structures of greater importance in the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At *Verona* we may mention the famous church of St. Zeno, with its sculptured portals. In the same style are the cathedrals of *Ferrara*, *Modena*, *Parma*, and *Piacenza*, the church of Sant' Ambrogio at *Milan*, with its characteristic fore-court and façade, and that of San Michele at *Pavia*. Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of *Pisa*, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The churches of *Lucca* are copies of those at *Pisa*. Those of *Florence*, however, such as the octagonal, dome-covered Baptistery and the above-mentioned church of San Miniato, exhibit an independent style.

The position occupied by Italy with regard to Gothic architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of *Florence*, *Siena*, *Orvieto*, in the church of San Petronio at *Bologna*, and in numerous secular edifices, such as the Loggia dei Lanzi at *Florence*, the communal palaces of towns in Central Italy, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious

interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular story was that the sculptor NICCOLÒ PISANO (ca. 1206-80) was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 430-433). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher charm is exercised by the peculiarly fresh and direct life that animates the separate figures. By his son, *Giovanni Pisano* (ca. 1250-ca. 1328) and his followers of the *Pisan School*, ancient characteristics were placed in the background, and importance was attached solely to life and expression (*e.g.* reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and ex-

REVIVAL  
OF ANCIENT  
ART IDEALS.  
  
RISE OF  
MODERN  
ART.



pression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect **Giotto di Bondone** (1267?-1337), the father of modern Italian art, with **GIOVANNI CIMABUE** (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence.) But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master **Duccio** (ca. 1300), who was remarkable for his sense of the beautiful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that

**GIOTTO'S** Giotto's celebrity is not due to any single perfect work of **INFLUENCE.** art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, lifelike scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to

his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of *Santa Croce* (especially the choir chapels) and *Santa Maria Novella* at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi* and in the *Madonna dell' Arena* at *Padua*, where about 1306 he executed a representation of scenes from the lives of the Virgin and the Saviour. The *Campo Santo* of *Pisa* (p. 430) affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (e.g. the Triumph of Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as well as in the 14th, *Florence* continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other places. During a long period *Siena* successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters *JACOPO D'AVANZO* and *ALTICHIERO* (paintings in the *Chapel of San Giorgio* in *Padua*, p. 275), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

FLORENCE  
A CRADLE  
OF ART.

The word **Renaissance** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith); the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, although they aim at mastering the technique of every branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious LEON BATTISTA ALBERTI (1404-72), who is entitled to the same rank in the 15th century as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External

truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of lifelike character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a striking resemblance to the naïve and not unpleasing tone of the chronicler. The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North (*e.g.* in wood-cuts and engravings) physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (*fresco*) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined

FIDELITY  
OF THE RE-  
NAISSANCE  
ARTISTS TO  
NATURE.

taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. At first an ambitious thirst for fame caused the Italians of the 15th and 16th

STUDY OF THE ANTIQUE. centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

CHARACTERISTICS OF RENAISSANCE ARCHITECTURE. These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot



fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the *Pitti Palace* at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the proportions, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetic effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (*rustica*) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination; and when, after the example of Palladio in church-façades, a single series of columns was substituted for those resting above one another, symmetry of proportion was also the object in view.

From the works of Brunelleschi (p. xlvi), the greatest master of the **Early Renaissance**, down to those of Andrea Palladio of Vicenza (p. xlviii), the last great architect of the Renaissance, the works of all the architects of that period will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Flo- **EARLY RE-**  
rentine *Pitti*, *Riccardi*, and *Strozzi* palaces are still based on **NAISSANCE**  
the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the real organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutiae, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art.

There is no doubt that the Renaissance palaces (among which that of Urbino, mentioned in vol. ii of this Handbook, has always been regarded as pre-eminent typical) are more attractive than the churches. These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern

Italy in particular are worthy of examination. The first early Renaissance work constructed in this part of the country was the façade of the *Certosa of Pavia*, a superb example of decorative architecture. Besides the marble edifices of this period we also observe structures in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome, and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the church of the *Madonna della Croce* near *Crema* and several others at *Piacenza* and *Parma* (*Madonna della Steccata*). It was in this region that BRAMANTE prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the *Ospedale Maggiore* at *Milan*, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of *Bologna* (p. 386).

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *San Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *Santa Maria dei Miracoli* and the *Scuola di San Marco* exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the *Lombardi*, to whom most of the Venetian buildings of the 15th cent. are attributed; but we shall afterwards advert to the farther progress of Venetian architecture (p. xlviii). One of the most famous architects of N. Italy was FRA GIOCONDO of *Verona* (1435-1515), a monk, a philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of FILIPPO BRUNELLESCHI'S labours (1377-1446), the attention is chiefly arrested by the church of *San Lorenzo* (1425), with its two sacristies (the earlier, after 1421, by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Pazzi* near Santa Croce is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. *Siena*, with its numerous palaces, *Pienza*, the model of a Renaissance town, and *Urbino* also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by BRAMANTE's epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the *Church of St. Peter* been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The great masters of this culminating period of the Renaissance were RAPHAEL, BALDASSARE PERUZZI, the younger ANTONIO DA SANGALLO of Rome, MICHELE SANMICHELI of Verona (p. 245), JACOPO SANSOVINO of Venice, and lastly MICHAEL ANGELO. The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, though not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only.

The traveller will become acquainted with the works of Bramante and his contemporaries at Rome (see vol. ii of this Handbook), but there are other places also which possess important examples of the 'High Renaissance' style. At Florence, for example, are the *Palazzo Pandolfini* and the *Palazzo Uguccioni*, the former of which is said to have been designed by RAPHAEL; the *Court of the Pitti Palace* by BART. AMMANATI; the *Palazzo Serristori* and the *Palazzo Bartolini* by BACCIO D'AGNOLO. We must also mention Mantua as the scene of the architectural labours of GIULIO ROMANO (p. 258), Verona with its numerous buildings by SANMICHELI (e.g. the *Palazzo Bevilacqua*), and Padua, where GIOVANNI MARIA FALCONETTO (1458-1534) and ANDREA RICCIO, or

properly BRIOSCO (*Cappella del Santo*) flourished. At Venice the Renaissance culminated in the first half of the 16th cent. in the works of the Florentine JACOPO SANSOVINO (properly TATTI, 1486-1570), and at Genoa in those of GALEAZZO ALESSI (1512-1572) of Perugia (*e.g. Santa Maria di Carignano*).

In the middle and latter half of the 16th cent, Venice, Genoa, and Vicenza were zealous patrons of art. To this period belongs ANDREA PALLADIO of Vicenza (1518-80; p. 265), the last of the great Renaissance architects, whose Venetian churches (*San Giorgio Maggiore* and *Redentore*) and Vicentine palaces are equally celebrated. The fundamental type of domestic architecture at Venice recurs with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the *Biblioteca of Sansovino* (in the Piazzetta; p. 298) over the new *Procuratie of Scamozzi* (p. 293), although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Much, however, would be lost by the traveller who devoted his attention exclusively to the master-works which have been extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (*majolicas*, manufactured at Pesaro, Urbino, Gubbio, Faenza, and Castel-Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood (*intarsia*), often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life manifests its greatest excellence in secular structures, cannot OF THE RE- fail to gratify the taste of the most superficial observer. NAISSANCE. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot

compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetic rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century. These, however, contrary to immemorial usage, are executed in a pictorial style. LORENZO GHIRBERTI (1381-1455), for example, in his celebrated (eastern) door of the Baptistery of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by LUCA DELLA ROBBIA (1399-1482) are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and lifelike vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting, an art which was less in vogue in the 16th cent., accords with their love of individualising their charact-



ers. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as *Santa Croce* at Florence, the *Frari* and *Santi Giovanni e Paolo* at Venice, and *Sant' Antonio* at Padua, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the *Medici* and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor (such as the equestrian statues at *Venice* and *Padua*).

At *Florence*, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been already mentioned, and with the famous DONATELLO (properly DONATO DI NICCOLÒ DI BETTO BARDI, 1386-1466), who introduced a naturalistic style, which, though often harsh, is full of life and character. The *Judith Group* in the Loggia de' Lanzi is an exaggerated and unpleasing example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of *St. George* and his *Victorious David* in bronze in the Museo Nazionale (p. 500), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in *San Lorenzo* and the sculptures in the sacristy of that church (p. 526) should also be inspected. Donatello's finest works out of Florence are his numerous sculptures in *Sant' Antonio* at *Padua*.

The next sculptor of note was ANDREA VERROCCHIO (1436-88). Most of the other masters of this period (ANTONIO ROSSELLINO, MINO DA FIESOLE, DESIDERIO DA SETTIGNANO) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown MATTEO CIVITALI of *Lucca* (p. 443). Important Florentine masters of the first half of the 16th cent. were GIOV. FRANC. RUSTICI (1474-1554), who was perhaps inspired by Leonardo da Vinci, and particularly ANDREA SANSOVINO (1460-1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at *Florence*, of superb monuments at *Rome* (in the choir of *Santa Maria del Popolo*), and of part of the sculptures which adorn the *Santa Casa* near *Ancona*. Northern Italy also contributed largely to the development of the plastic art. The *Certosa* at *Pavia*, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were GIOVANNI ANTONIO

AMADEO (creator of the Cappella Colleoni at Bergamo), and, at a later period, CRISTOFORO SOLARI, surnamed IL GOBBO; Venice abounds in works by the LOMBARDI, including ALESSANDRO LEOPARDI (d. 1522), the most famous sculptor of his period; RICCIO or BRIOSCO (p. xlvii) wrought at Padua; AGOSTINO BUSTI, IL BAMBAIA (ca. 1480-1548), and the above-mentioned CRISTOFORO SOLARI, were actively engaged at Milan; and Modena afforded employment to MAZZONI and BEGARELLI (p. 372), artists in terracotta.

Among the various works executed by these masters, *Monumental Tombs* largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail to derive genuine pleasure from the inexhaustible freshness of imagination and richness of detail displayed within so narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture galleries will not afford an accurate insight into the painting of that period. Sculptures are frequently removed from their original position, many of those belonging to the Florentine churches, for example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church of *Santa Maria del Carmine* (*Cappella Brancacci*) at Florence (p. 537) are usually spoken of as the earliest specimens of the painting of the Renaissance. On material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain, even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the 18th century to the beauties of the pre-Raphaelite period, the works of MASOLINO (?) and MASACCIO (1401-28) should have been eagerly rescued from oblivion.

A visit to the churches and convents of Florence is well calculated to convey an idea of the subsequent rapid development of the art of

painting, and of the diversified and widely ramifying tendencies, which originally had their root in one and the same impulse or principle. The ancient convent of *San't Apollonia* (p. 525) contains the most important works of ANDREA DEL CASTAGNO (1390-1457), who is second only to Masaccio as a representative of the older generation. In the Dominican monastery of San Marco reigns the pious and peaceful genius of FRA GIOVANNI ANGELICO DA FIESOLE (1387-1455), who, though inferior to his contemporaries in dramatic power, vies with the best of them in his depth of sentiment and his sense of beauty, as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican. Most important and extensive works are those of DOMENICO GHIRLANDAIO (1449-94): viz.

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FLORENCE.

the frescoes in Santa Trinità, and those in the choir of Santa Maria Novella, which in sprightliness of conception and in grace of representation are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of Giotto in Santa Croce, which also represent the legend of St. Francis, and to draw a parallel between Ghirlandaio's Last Supper in the church of Ognissanti, and the work of Leonardo da Vinci.)

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti), the collection of the Academy (p. 520) is also well calculated to afford a survey of the progress of Florentine painting.

Beyond the precincts of Florence, BENOZZO GOZZOLI's charming scenes from the Old Testament on the northern wall of the Campo

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OTHER PARTS  
OF TUSCANY.

Santo of *Pisa* (p. 431), truly forming biblical genre-pictures, and his scenes from the life of St. Augustine in *San Gimignano*, FILIPPO LIPPI's frescoes at *Prato* (p. 455), PIERO DELLA FRANCESCA's Finding of the Cross in San Francesco at *Arezzo* (p. 562), and lastly LUCA SIGNORELLI's representation of the Last Day in the Cathedral at *Orvieto*, afford a most admirable review of the character and development of Renaissance painting in Central Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at *Rome*, where SANDRO BOTTICELLI (1446-1510), a pupil of the elder Lippi, COSIMO ROSSELLI, Dom. Ghirlandaio, Signorelli, and Perugino (p. liii) have executed a number of rich compositions from the life of Moses and that of Christ.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general

OTHER  
SCHOOLS.

progress of art in Italy. Chords which are here but slightly touched vibrate powerfully in *Upper Italy*. The works of

ANDREA MANTEGNA (1431-1506; at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters Holbein and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective (pp. 251, 277). — The earlier masters of the *Venetian School* (VIVARINI, CRIVELLI) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by GENTILE BELLINI (1429-1507) and his brother GIOVANNI (1430-1516), sons of Giacomo. — The *Umbrian School* also, which originated at Gubbio, and is admirably represented early in the 15th century by OTTAVIANO NELLI, blending with the Tuscan school in GENTILE DA FABBIANO (ca. 1370-1423) and culminating in its last masters PIETRO VANUCCI, surnamed PERUGINO (1446-1524), and BERNARDINO BETTI, surnamed PINTURICCHIO (1454-1513), merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (*c. g.* Madonnas).

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasised. The most abundant scope was therefore now afforded for the labours of the great triumvirate, LEONARDO DA VINCI, MICHAEL ANGELO BUONARROTI, and RAPHAEL SANTI, by whom an entirely new era was inaugurated.

Leonardo's (1452-1519) remarkable character can only be thoroughly understood after prolonged study. His comprehensive genius was only partly devoted to art; he also directed his attention to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he

UNION OF  
DIFFERENT  
SCHOOLS.

LEONARDO  
DA VINCI.

undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination served also to stimulate the exercise of his intellect; and his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to obliterate all trace of the latter. Few of Leonardo's works have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under ANDREA VERROCCHIO at Florence, and was a fellow-pupil of LORENZO DI CREDI, is the *Annunciation* in the Uffizi (p. 490), if it be a genuine work. Several oil-paintings, portraits (*e. g.* the two fine works in the Ambrosiana at Milan, p. 152), Madonnas, and imaginative works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. Unadulterated pleasure may, however, be taken in his drawings in the Ambrosiana, the Venice Academy (p. 309), and the Uffizi. Two unfinished paintings, the *Adoration of the Magi* in the Uffizi (p. 490), which bears ample testimony to the fertility of his imagination, and the *St. Jerome* in the Vatican, afford an insight into his technique. The best idea of his reforms in the art of colouring is obtained by an attentive examination of the works of the Milan school (LUINI, SALAINO; p. 133), as these are far better preserved than the only undoubted work of Leonardo's Milan period in Italy: the Last Supper in Santa Maria delle Grazie (p. 154). Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo, especially to those who have studied Morghen's engraving of the picture. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to **Michael Angelo** (1475-1564). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture



and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significant, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position, at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which, however, he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His *Moses* in San Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the *Monuments of the Medici* in the New Sacristy of San Lorenzo at Florence (p. 528), in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his Last Judgment in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of Hercules and Cacus (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1496),

as Florence, after the banishment of the Medici, offered no favourable field for the practice of art. Here he chiselled the *Pietà* and the *Bacchus*. In the beginning of the 16th cent. he returned to his home, where he produced his *David* and began work on the cycle of frescoes destined for the great hall of the Palazzo Vecchio (*Battle Cartoon*, see p. 473). In 1505 the Pope recalled him to Rome, but the work entrusted to him there, the *Tomb of Julius II.*, was at this time little more than begun. The *Ceiling Paintings in the Sistine Chapel* absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, Leo X., however, who wished to employ the artist for the glorification of his own family, soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the *Façade of San Lorenzo*, which was never completed, and then with the *Tombs of the Medici*. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (about 1534). His first work here was the *Last Judgment* in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture (*St. Peter's*).

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the *Pietà* in St. Peter's occupies the highest rank. The statues of *Bacchus* and *David* (at Florence; pp. 500, 521) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In *God the Father*, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion. In the prophets and sibyls, notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called *Ancestors of Christ*, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural frame-work are wonderfully beautiful and spirited. The *Last Judgment*, which

was executed nearly thirty years later (in 1534-41), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were SEBASTIAN DEL PIOMBO (pp. lxi, 291), MARCELLO VENUSTI, and DANIELE DA VOLTERRA.

Whether the palm be due to Michael Angelo or to **Raphael** (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. **RAPHAEL.** The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after the death of *Giovanni*, his father (1494). In 1500 he entered the studio of *Perugino* (p. liii), and probably soon assisted in the execution of some of the works of his prolific master. Of Raphael's early or *Umbrian* period there are examples in the Vatican Gallery (*Coronation of Mary*) and the Brera at Milan (*Sposalizio of the Madonna*, 1504). On settling at *Florence*

(1504) Raphael did not at first abandon the style he had learned at Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. *Leonardo*, after his return from Milan, and *Michael Angelo* were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio (p. 473); and it was their example, and more particularly the stimulating influence of Leonardo, that awakened the genius and called forth the highest energies of all their younger contemporaries.

The fame of the Florentine school was at this period chiefly maintained by FRA BARTOLOMEO (1475-1517) and ANDREA DEL SARTO (1487-1531). The only works of Bartolomeo which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the *Christ with the four Saints*, the *Descent from the Cross* (or *Pietà*), the *St. Mark* in the Pitti Gallery, and the *Madonna* in the cathedral at Lucca. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. Sarto's *Frescoes* in the *Annunziata* (p. 510) and in the *Scalzo* (*History of John the Baptist*, p. 524) are among the finest creations of the cinquecento. Such, too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the *Salutation* of ALBERTINELLI and the *Zenobius* pictures of RIDOLFO GHIRLANDAIO in the Uffizi. The last masters of the local Florentine school were PONTORMO and ANGELO BRONZINO.

Raphael's style was more particularly influenced by his relations to Fra Bartolomeo, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the *Madonna del Granduca* (Pitti), the *Madonna del Cardellino* (Uffizi), the *Entombment* (Gal. Borghese in Rome), the *Predelle* in the Vatican, the portraits of *Angelo* and *Maddalena Doni* (Pitti), and the *Portrait of Himself* (Uffizi; p. 485). The *Portrait of a Lady* in the Pitti gallery is of doubtful origin, and the *Madonna del Baldacchino* in the same gallery was only begun by Raphael.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including GIOVANNI ANTONIO BAZZI, surnamed IL SODOMA (ca. 1477-

1549), whose frescoes in the Farnesina (unfortunately not now accessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as GIULIO ROMANO, PERIN DEL VAGA, ANDREA DA SALERNO, POLIDORO DA CARAVAGGIO, TIMOTEO VITI or DELLA VITE, GAROFALO, FRANC. PENNI, and GIOVANNI DA UDINE. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, *Bramante* (p. xlvi) and *Michael Angelo* occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biassed in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sibyls* which he painted in the church of Santa Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanze* in the Vatican, the *Tapestry*, the *Logge*, the finest work of decorative art in existence, the *Dome Mosaics* in Santa Maria del Popolo (Capp. Chigi), and the *Galatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Farther particulars as to these works will be found in the second volume of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell' Impannata* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Bologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II.* (Uffizi) and *Leo X. with two Cardinals* (Pitti). Besides these works we must also mention the so-called *Fornarina* (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which may represent the same original and also recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid DECLINE set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial



TOWNS. GIULIO ROMANO, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 262), while PERIN DEL VAGA settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and ere long ceased to exist.

PERIOD OF  
DECLINE.

SCHOOLS OF  
N. ITALY.

The NORTHERN SCHOOLS of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael, was successfully practised by BART. RAMENGHI, surnamed BAGNACAVALLO (1484-1542). Ferrara boasted of Dosso DOSSI (ca. 1479-1542) and BENVENUTO TISI, surnamed GAROFALO (1481-1559). At Verona the reputation of the school was maintained by FRANCESCO CAROTO (1470-1546) and PAOLO MORANDA, surnamed CAVAZZOLA (1486-1522).

CORREGGIO.

The most important works produced in Northern Italy were those of ANTONIO ALLEGRI, surnamed CORREGGIO (1494-1534), and of the Venetian masters. Those who visit Parma after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a realistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in chiaroscuro, who left all the other resources of his art undeveloped.

VENETIAN  
SCHOOL.

In examining the principal works of the VENETIAN SCHOOL, however, the traveller will experience no such dissatisfaction (comp. p. 290). From the school of Giovanni Bellini (p. lii) emanated the greatest representatives of Venetian painting — GIORGIONE, properly BARBARELLI (1477?-1510), whose works have unfortunately not yet been sufficiently well identified, the elder PALMA (1480-1528), and Tiziano Vecellio (1477-1576), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily pourtray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at Mantua, and executed numerous pictures for

them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in portraying realistic and sensually attractive forms of existence, is proved by his ecclesiastical paintings, of which the finest are the Pesaro Madonna (p. 336), the Martyrdom of St. Lawrence (p. 324), the Presentation in the Temple (p. 313), and the Assumption (p. 308) at Venice.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by LORENZO LOTTO, SEBASTIAN DEL PIOMBO (p. lvii), the BONIFAZIOS, PORDENONE, PARIS BORDONE, and JACOPO TINTORETTO frequently vie in beauty with those of the more renowned chiefs of their school. Even PAOLO CALIARI, surnamed VERONESE (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions.

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite PERIOD OF  
DECLINE. period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of ZUCCARO, D'ARPINO, TEMPESTA, and others, are encountered at Rome and Florence (cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

SECOND RE-  
VIVAL.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly manifested itself in two directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. CRISTOFORO ALLORE's Judith (p. 544) should be compared with the beauties of Titian, and the frescoes of ANNIBALE CARRACCI in the Palazzo Farnese at Rome with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by GUIDO RENI and DOMENICHINO at Rome. Beautiful oil-paintings by various masters are also preserved in the galleries of Bologna (p. 386), Naples, and elsewhere. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the nobles. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a

certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

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Among the best works on Italian art are *Morelli's Italian Painters*; *Crowe & Cavalcaselle's History of Painting in Italy* (2nd edit.; 1903) and *History of Painting in North Italy* (1871); *Kugler's Handbook of Painting* (new edit. by Sr H. Layard; 1887); *Mrs. Jameson's Lives of the Italian Painters*; *Bernhard Berenson's Florentine Painters of the Renaissance* (2nd ed.; 1906); *Venetian Painters of the Renaissance* (3rd ed.; 1899), and *Central Italian Painters of the Renaissance* (1897); and the works of Mr. C. C. Perkins on *Italian Sculpture*. A convenient and trustworthy manual for the traveller in Italy is *Burckhardt's Cicerone* (translated by Mrs. A. H. Clough; new ed. revised by J. A. Crowe, 1879).

## Glossary of Technical Terms.

- Ambo, Ambones*, see p. xxxiv.  
*Apse or Tribuna*, semicircular or polygonal ending of a church, generally at its E. end.  
*Attic*, a low upper story, usually with pilasters.  
*Badia, Abbazia*, an abbey.  
*Basilica*, a church with a high nave, ending in an apse and flanked by lower aisles. For the early-Christian basilica, comp. p. xxxiv.  
*Borgo, Sobborgo*, a suburb.  
*Campanile*, detached bell-tower of the Italian churches.  
*Campo Santo, Cimitero*, a cemetery.  
*Central Structure*, a building the ground-plan of which can be enclosed in a circle.  
*Certosa*, Carthusian convent.  
*Chiostro*, cloisters, a monastic court.  
*Ciborium*, the sacred vessel or box (pyx) in which the consecrated eucharistic elements are preserved. Also, a canopy above the altar, supported by four pillars.  
*Cinquecento*, 16th century.  
*Collegio*, college, common table at a college.  
*Confession*, an underground chamber below the high-altar of a church, with the tomb of its patron-saint, the original form of the crypt.  
*Diptych*, double folding tablet of wood, ivory, or metal.  
*Loggia*, arcade, balcony.  
*Monte di Pietà*, pawn-shop.  
*Municipio*, municipality, city-hall.  
*Niello*, engraved design on silver, with incised lines filled with a black alloy; impressions from such designs.  
*Palazzo Arcivescovile*, archbishop's palace.  
 — *Comunale or Pubblico*, city-hall.  
 — *della Ragione*, a law-court (now usually called *Pal. di Giustizia or Tribunale*).  
 — *Vescovile*, bishop's palace.  
*Plaquette*, small bronze tablet with reliefs.  
*Predella*, small picture attached to a large altar-piece.  
*Putto* (pl. *putti*), figure of a child.  
*Quattrocento*, 15th century.  
*Rustica*, masonry with rough surface and hewn edges.  
*Triumphal Arch* (in a church), the arch connecting the choir with the transept or nave.  
*Vescovado*, bishopric, episcopal palace.  
*Villa*, country-house and park.  
*Visitation*, Meeting of the Virgin Mary and Elizabeth (St. Luke, chap. i).

## Abbreviations of Italian Christian Names.

Ag. = Agostino.	Bern. = Bernardo,	Cugl. = Guglielmo.
Al. = Alessandro.	Bernardino.	Jac. = Jácopo.
Alf. = Alfonso.	Dom. = Domenico.	Lod. = Lodovico.
Andr. = Andrea.	Fed. = Federico.	Lor. = Lorenzo.
Ang. = Angelo.	Fil. = Filippo.	Nicc. = Niccolò.
Ant. = Antonio.	Franc. = Francesco.	Rid. = Ridolfo.
Bart. = Bartolomeo.	Giac. = Giácomo.	Seb. = Sebastiano.
Batt. = Battista.	Giov. = Giovanni.	Tomm. = Tommaso.
Ben. = Benedetto.	Girol. = Girólamo.	Vinc. = Vincenzo.
	Gius. = Giuseppe.	Vitt. = Vittore.



# I. Routes to Italy.<sup>†</sup>

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## 1. From Paris (*Geneva*) to Turin by Mont Cenis.

499 M. RAILWAY in 16½-27½ hrs. (fares 91 fr. 50, 62 fr. 15, 40 fr. 20 c.). Travellers are recommended to leave Paris (Gare de Lyon) by the night express (sleeping-cars) in order to cross the Alps by daylight. — The 'Rome Express' ('train de luxe'; extra fare to Turin 29 fr. 5 c.) leaves Paris on Mon., Thurs., and Sat. in winter.

From Paris to (348 M.) Culoz (774 ft.; *Hôtel Folliet*; *Rail. Restaurant*), the junction of the Geneva line, see *Baedeker's Northern France* and *Baedeker's Southern France*.

FROM GENEVA TO CULOZ, 42 M., railway in 1½-2½ hrs. (fares 8 fr. 10 c., 6 fr., 4 fr. 45 c.). The line follows the right bank of the Rhône, on the slopes of the Jura Mts. Beyond (14½ M.) *Collonges* the Rhône flows through a narrow rocky valley, confined between the Jura and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Crêdo* (2½ M.), crosses the grand *Valserine Viaduct* (275 yds. long and 170 ft. high), and reaches (20½ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhône (French custom-house examination). — 42 M. *Culoz*.

The train crosses the Rhône, and at (352½ M.) *Chindrieux* reaches the N. end of the *Lac du Bourget* (745 ft.), 10 M. in length, 3 M. in breadth, the E. bank of which it follows. On the opposite bank is the Cistercian abbey of *Hautecombe*.

362 M. *Aix-les-Bains* (850 ft.; *Splendide-Hôtel Royal*; *Grand Hôt. Bernascon et Regina*; *Grand Hôt. d'Albion*; *Hôt. de la Poste*, *Hôt. du Centre*, less expensive; and many others), the *Aquae Gratiannae* of the Romans, is a fashionable watering-place with 8120 inhab., possessing sulphur-springs (113° Fahr.). In the place in front of the *Etablissement Thermal* rises the *Arch of Campanus*, a Roman tomb of the 3rd or 4th cent., built in the shape of a triumphal arch.

370 M. *Chambéry* (880 ft.; *Hôt. de France*; *Hôt. de la Poste & Métropole*; *Hôt. du Commerce*), beautifully situated on the *Leyse*, with 22,100 inhab., is the capital of the Department of Savoy and an archiepiscopal see.

378½ M. *Montmélian* (921 ft.). The ancient castle was long the bulwark of Savoy against France until its destruction in 1705 by Louis XIV. — The train now ascends the valley of the *Isère*. — 386 M. *St. Pierre d'Albigny* (buffet), the junction of the branch-line to Albertville and (32 M.) *Moûtiers-en-Tarentaise*; the town lies opposite on the right bank, commanded by the ruins of a castle. — Near (388½ M.) *Chamousset* the line turns to the right, and enters the valley of the *Arc* (*Vallée de Maurienne*), which here joins the *Isère*. 422 M. *St. Michel de Maurienne* (2330 ft.). Numerous tunnels. — 428 M. *La Praz* (3135 ft.).

431 M. *Modane* (3465 ft.; *Buffet*, déj. with wine 4 fr.; *Hôtel International et Terminus*, R. 2½-6, déj. or D. 3 fr.) is the seat of the French and Italian custom-house authorities (carriages changed; departure according to Mid-Europe time).

The train (view to the right) describes a wide curve round the village, and, passing through two short tunnels, enters the great **Mont Cenis Tunnel**, by which the *Col de Fréjus* (8470 ft.) is penetrated in a S.E. direction, though the name is derived from the old Mont Cenis road, which crosses the Mont Cenis Pass, 17 M. to the E.

The tunnel (7¾ M. in length; N. entrance 3800 ft., S. entrance 4100 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4090 ft.) was completed in 1861-1870 under the superintendence of the engineers Sommeiller, Grandis, and Grattoni at a total cost of 75,000,000 fr. The tunnel is 26 ft. wide, 19 ft. high, and has two lines of rails. It is lighted by lanterns placed at intervals of 500 mètres, and the distances are given in kilomètres. The transit occupies 25-30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

At the S. end of the tunnel, 5 M. from the frontier, is (444 M.) *Bardonnecchia* (4125 ft.), the first Italian station. The best views are now to the left. — Near (451 M.) *Oulx* (3500 ft.), the Roman *Villa Martis*, the line enters the picturesque valley of the *Dora Riparia*. Beyond a bridge and two tunnels is (455 M.) *Salbertrand* (3303 ft.). Before the next station nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles*, with the frontier-fortress of that name. — 461½ M. *Chiomonte* (2525 ft.). The valley contracts and forms a wild gorge (*Le Gorgie*), of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the *Rocciamelone* (Fr. *Roche-Melon*; 11,604 ft.) and other peaks towering above it. When the valley expands, Susa, with its Roman triumphal arch, comes in sight on the left (see p. 44). — 465 M. *Meana* (1950 ft.), 1 M. from Susa. Three tunnels. The train then descends through beautiful chestnut-woods, and crosses the *Dora*. — 471 M. *Bussoleno* (1425 ft.), the junction of the branch-line to *Susa* described at p. 44.

At (475 M.) *Borgone* the *Dora* is crossed. — Beyond (482 M.) *Sant' Ambrogio di Torino* (1160 ft.) the line traverses the *Chiuse*,

a narrow pass, fortified by the Lombards, between the *Monte Pirchiriano* (3150 ft.; right) and the *Monte Caprasio* (left), where Charlemagne defeated the Lombard King Desiderius in 774.

A bridle-path ascends in  $1\frac{3}{4}$  hr. from Sant' Ambrogio to the 'Sagra di San Michele, a monastery founded in 999 upon the rocky summit of the Monte Pirchiriano (Alb. Giacosa, clean, at *San Pietro*,  $\frac{1}{4}$  hr. from the top). The monastery, enlarged by the Benedictines in the 12th cent., is now occupied by a few Rosminian monks (p. 200). The Scalone de' Morti, a staircase hewn in the rock, ascends through the Porta dello Zodiaco (Romanesque sculptures) to the Romanesque church, the apse of which rests upon massive foundations, 75 ft. deep. Various scions of the House of Savoy are interred in the crypt. The fine view ranges over the valley of Susa, the Alps, and the plain of Piedmont. A bridle-path descends to ( $1\frac{1}{2}$  hr.) *Avigliana*.

485 M. *Avigliana* (1108 ft.), a mediæval town with a large dynamite factory. The hills below Avigliana, once enclosing a lake, are the lateral moraines of the ancient Doria Riparia glacier. — Beyond (488 M.) *Rosta* the valley expands into a broad plain.

About 3 M. from Rosta lies the *Abbazia di Sant' Antonio di Ranverso*, founded in 1188, with a Gothic façade of three gables. The high-altar-piece is a Nativity, by Defendente de Ferrari; in the sacristy is a 15th cent. fresco of the Bearing of the Cross.

499 M. *Turin*, see p. 27.

## 2. From Brigue (*Lausanne*) to Milan viâ Arona. Simplon Railway.

100 M. RAILWAY, opened in 1906, in  $3\frac{1}{2}$ -7 hrs. (from *Lausanne*  $6\frac{1}{2}$ - $12\frac{1}{4}$  hrs.). Best views to the left beyond Domodossola. Comp. the Map, p. 19). — From London viâ *Boulogne*, ordinary express in  $24\frac{1}{2}$  hrs. (fares 1st cl. 7l. 4s. 4d.; 2nd cl. 5l. 6s.); viâ *Calais* in 33 hrs. 'Simplon Express' (train de luxe; extra fare 2l. 18s. 6d.) from *Calais* (London) in  $21\frac{1}{2}$  hrs. on Mon., Wed., and Sat. in summer.

*Brigue* (2245 ft.; *Hôtel Couronne et Poste*; *Angleterre*; *Terminus*, etc.; *Rail. Restaurant*), a well-built little town, with a turreted château, is the terminus of the Rhône Valley Line (see *Baedeker's Switzerland*), and the starting point of the Simplon Railway.

The SIMPLON RAILWAY quits the valley of the Rhône  $1\frac{1}{2}$  M. above Brigue and enters the **Simplon Tunnel** ( $12\frac{1}{4}$  M.), the longest railway-tunnel in the world, which pierces the chain of the Lepontine Alps in a S.W. direction between the *Furggenbawnhorn* (Ital. *Punta d'Auron*; 9815 ft.) and the *Wasenhorn* (Ital. *Punta di Terra-rossa*; 10,680 ft.), near the point where the Simplon Road, constructed by order of Napoleon in 1800-1806, crosses the Simplon Pass.

The tunnel, which was constructed in 1898-1906 at a total cost of 75,500,000 fr., by *Brandt* (d. 1899), *Brandau*, and other engineers, differs from all similar constructions inasmuch as it consists of two parallel tunnels, 55 ft. apart, which were connected with each other during the construction by transverse shafts at intervals of 220 yds. Only one of these tunnels has as yet been completely finished, the other having hitherto been used for ventilation, for the supply of water, and for the conveyance of the material and workmen. From the N. entrance (2255 ft.) the tunnel ascends at the gradient of 2:1000 to the ( $5\frac{3}{4}$  M.) culminating point (2403 ft.), which lies 7000 ft. below the mountain-surface above; then, after remaining

on the level for 550 yds., it descends (gradient 7 : 1000) to the (6¼ M.) S. entrance (2080 ft.), at Iselle, in the valley of the Diveria (see below). The first 5½ M. of the tunnel are in Swiss territory. Trains make the transit in 20-25 minutes.

13½ M. **Iselle di Trasquera** (2155 ft.; *Hôt. du Grand Tunnel du Simplon*, R. 1½-3, B. 1½ fr.), with new fortifications, is situated in the picturesque *Val di Vedro*, which is watered by the *Diveria* or *Doveria*. The construction of the railway between Iselle and Domodossola was attended by great difficulty, as more than half the distance is occupied by tunnels and cuttings (cost, 1,600,000 fr. per mile).

The line traverses the valley of the *Cairasca* by means of a spiral tunnel, and then again descends the *Val di Vedro*. — 17½ M. **Varzo** (1865 ft.; *Albergo Zanalda*). The scenery now assumes a distinctly Italian character: chestnut-trees, fig-trees, mulberries, vines, and maize abound.

The railway crosses to the right bank of the river in a picturesque ravine. — 23 M. **Preglia** (950 ft.) lies near the influx of the Diveria into the *Toce* (or *Tosa*), which issues from the *Val Antigorio* (see *Baedeker's Switzerland*). Below this point the broad and fertile valley, frequently injured by inundations, is known as the *Val d'Ossöla*.

25½ M. **Domodossola** (915 ft.; *Hôtel Terminus et Espagne*, R. 2½-5, omn. ½ fr.; *Hôt. de la Ville et Poste*, with café, R. 3½ fr.; *Hôt. Milan et Suisse*, R. 2-3 fr.; *Birreria Barisoni*; *Buffet*), the ancient *Oscela*, a small town with 3500 inhab., beautifully situated, is the seat of the Italian and Swiss custom-houses and the junction of a line to Novara (R. 17). The *Palazzo Silva* (16th cent.) contains a small museum of antiquities; the *Museo Galletti* a library and a cabinet of coins. The *Calvary Hill*, 20 min. to the S., commands a superb view towards the N.

About 4½ M. to the W. lies *Bognanco* (2083 ft.), the chief place of the *Val di Bogna*, with mineral springs and a hydropathic establishment ('Kurhaus, open from June to Sept.; pens. from 10 fr.). English physician, Dr. H. Danvers (in summer).

The Simplon Railway passes to the left bank of the *Toce*, which separates into several arms and fills the whole valley with its débris. — 29 M. **Beura** (810 ft.), at the base of the hills on the E.

33½ M. **Vogogna** (715 ft.; *Corona*), picturesquely situated at the foot of precipitous rocks, with a ruined castle. Near the village is an inscription on a rock, dating from the reign of Septimius Severus. — 38½ M. **Premosello**; 41 M. **Cuzzago**; both with stations on the Novara railway. — To the left appear the white marble-quarries of *Candoglia*, which have been worked by the Milanese ever since the construction of the Naviglio Grande (p. 68). Milan Cathedral and part of the Certosa di Pavia are built of Candoglia marble.

42 M. **Mergozzo** (670 ft.) lies at the W. end of the *Lago di Mergozzo*, originally an arm of the Lago Maggiore, with which it is now connected only by a narrow channel. — The railway skirts the S.W. bank of the lake, at the foot of the *Mont' Orfano* (2595 ft.), noted for its granite-quarries.

44 M. **Pallanza-Fondo Toce**; the station lies 4 M. to the W. of Pallanza (p. 197), on the road from Locarno to the railway-station of Gravello (p. 69; motor-omnibus, see p. 192).

Crossing the Tosa by a three-arched iron bridge, 160 yds. long, at *Feriollo* (p. 198), the train now reaches the *Lago Maggiore*. — Between the tunnels beyond (47 M.) *Baveno* (p. 198) we obtain, to the left, a charming \*View of the Borromean Islands (p. 199), in the middle of the W. bay of the lake, and of Suna and Pallanza on the opposite bank. — 50 M. *Stresa* (p. 200); 53½ M. *Belgirate* (p. 201); 54½ M. *Lesa* (p. 201); 57 M. *Meina* (p. 201). All these are also steamboat-stations (comp. p. 201).

60 M. **Arona**, see p. 201. — Arona is the junction for lines to Turin viâ Santhià (R. 15) and to Genoa viâ Novara (R. 30).

Our line now rounds the S. end of the Lago Maggiore and crosses the *Ticino* by the bridge mentioned on p. 189. — 63½ M. **Sesto Calende** (p. 189) is the junction for the line to Bellinzona and Genoa.

68 M. *Vergiate*. — 70½ M. *Somma Lombardo* (920 ft.), with a venerable cypress 95 ft. in height, lies near the E. bank of the *Ticino* (*Ticinus*), where Hannibal overthrew P. Cornelius Scipio in B.C. 218. On the neighbouring heath (*brughiera*) is a large manœuvre-ground, with a camp. — 72½ M. *Casorate Sempione*.

75 M. **Gallarate** (780 ft.; *Alb. Leon d'Oro*), a town with 9600 inhab., at the S.E. base of a range of hills bounding the Lombard plain, contains the Romanesque church of *San Pietro* (11th cent.) and a technical school, and carries on manufactures of textile fabrics. It is the junction for the electric railway from Milan to Porto Ceresio (R. 28) and for a branch-line to Laveno (comp. p. 185).

At *Vizzola*, 6 M. to the W. of Gallarate, beyond the heath mentioned above, are very large \*ELECTRIC WORKS (18,000 horse-power), erected on the *Ticino* in 1898-1901. Water-power is conducted hither from the dam at *Somma Lombardo* (see above) by means of the *Canale Industriale*, 4½ M. in length. Electric power is distributed from this centre to Sesto Calende, Gallarate, Saronno, and other neighbouring places. — Another electric work, at *Tornavento*, 7 M. to the S.W. of Gallarate, supplies the current for the electric railway to Porto Ceresio.

79½ M. **Busto Arsizio** (*Alb. del Vapore*), a town with 17,600 inhab. and cotton-factories. The domed church of *Santa Maria*, built in 1517 by Lonati from Bramante's designs, contains frescoes by Gaud. Ferrari. Branch-line to Novara and Seregno (p. 68).

82½ M. **Legnano** (650 ft.; 18,300 inhab.), with cotton-factories and machine-shops, where Frederick Barbarossa was defeated by the Milanese in 1176, an event commemorated by a large monument, by E. Butti (1900), in the Piazza Federico Barbarossa. The church of *San Magno*, ascribed to Bramante, contains a large altarpiece, one of the best works of Luini.

91 M. *Rhò* (520 ft.; p. 68), with silk-factories and the church of the *Madonna dei Miracoli* by Pellegrino Tibaldi (1584; façade 1721, dome 1752-55). — 96 M. *Musocco* (p. 161).

100 M. **Milan**, see p. 128.



### 3. From Lucerne (*Bâle*) to Lugano, Como, and Milan. St. Gotthard Railway.

173 M. Express in 6 hrs. (1st cl. only; customs-examination in the train); fast train (some 1st & 3rd cl. only) in  $6\frac{1}{2}$ - $8\frac{3}{4}$  hrs. (fares 36 fr. 5, 25 fr. 30, 17 fr. 80c.); ordinary train in 11-11 $\frac{3}{4}$  hrs. (customs-examination at Chiasso). — At *Arth-Goldau* (see below) this line is joined by the branch from Zürich ( $1\frac{1}{4}$ - $1\frac{1}{2}$  hr.). — A dining-car is attached to the express train (dej. 4, D. 5 fr.) and also (as far as Chiasso) to the afternoon fast train (dej. 3 $\frac{1}{2}$ , D. 4 fr.). The night express has a sleeping-carriage. A table-d'hôte dinner (3 $\frac{1}{2}$  fr., includ. wine) for passengers by the day-train is provided at Göschenen, where the traveller should be careful to avoid an involuntary change of carriages, or even of trains. — Finest views from Lucerne to Flüelen on the right, from Flüelen to Göschenen on the left, from Ariolo to Bellinzona to the right, and from Lugano to Como to the left. — The *Steamboat Voyage* on the Lake of Lucerne from Lucerne to Flüelen (2 $\frac{1}{4}$ -2 $\frac{3}{4}$  hrs.) is much pleasanter than the railway-journey (1-1 $\frac{1}{2}$  hr.) and is recommended to those who are not pressed for time. Comp. *Baedeker's Switzerland*.

The *St. Gotthard Railway* was constructed in 1872-82, at a total cost of 245 million francs. Its highest point is in the middle of the great tunnel and is 3787 ft. above the level of the sea. The inclines (maximum gradient 26:1000) have been surmounted partly by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 80 tunnels (with an aggregate length of 29 M.) and 324 bridges over 30 ft. in span. The great tunnel alone cost nearly 57 million francs. *Louis Favre*, the engineer, died of apoplexy in the tunnel on July 19th, 1879.

**Lucerne.** — **Hotels.** SCHWEIZERHOF & LUZERNER HOF; HÔTEL NATIONAL; PALACE HOTEL; BEAURIVAGE; EUROPE; ANGLETERRE; SWAN & RIGI, all on the lake. — HÔTEL DU LAC, ST. GOTTHARD, MONOPOLE ET MÉTROPOLE, all near the station. — SAUVAGE, RÖSSL, ENGEL, unpretending.

*Lucerne* (1437 ft.), the capital of the canton of that name, with 33,400 inhab., is beautifully situated at the efflux of the *Reuss* from the *Lake of Lucerne*. The best view is obtained from the *Gütsch* (1722 ft.), at the N.W. end of the town,  $\frac{1}{2}$  M. from the station (cable-railway). Near the station is the *Museum of Peace and War*. The celebrated *Lion of Lucerne*, designed by Thorvaldsen, and the *Glacier Garden*, with numerous 'glacier-mills', lie  $\frac{1}{4}$  M. to the N. of the Schweizerhof-Quai. For details, see *Baedeker's Switzerland*.

The railway skirts Lucerne in two tunnels and then runs towards the Küssnacht arm of the Lake of Lucerne. The view is very fine, with the Rigi rising in front of us. — 12 M. *Immensee* (1520 ft.), on the Lake of Zug; 17 $\frac{1}{2}$  M. *Arth-Goldau* (see above). Beyond (25 M.) *Brunnen* the line reaches the *Urner See* or E. arm of the Lake of Lucerne, along which it runs through a succession of tunnels.

Beyond (32 M.) Flüelen (1435 ft.; *Weisses Kreuz*, *Adler*, etc.) the train ascends the broad valley of the *Reuss*, viâ (38 M.) *Erstfeld*. — The most interesting part of the railway begins at (41 $\frac{1}{2}$  M.) *Amsteg-Silenen* (1760 ft.). The train crosses the *Kaerstelenbach* by an imposing bridge, commanding a view of the Maderaner-Tal, to the left, and of the Reuss-Tal, to the right, and is then carried through the slope of the *Bristenstock* (10,085 ft.) by means of two

tunnels, and across the *Reuss* by an iron bridge, 256 ft. high. We now follow the left bank of the picturesque *Reuss* valley, traverse a tunnel, cross the *Inschialp-Bach* and the *Zraggen-Tal*, and skirt the mountain through three tunnels and over a viaduct.

Beyond (50 M.) *Gurtellen* (2300 ft.) the train crosses the *Gorneren-Bach* and the *Haeigrigen-Bach*, enters the *Pfaffensprung Spiral Tunnel* (1635 yds. long; 115 ft. of ascent), and crosses the *Lower Meienreuss Bridge*. Beyond the *Wattinger Spiral Tunnel* (1199 yds. long; 76 ft. of ascent) the train again crosses the *Reuss* and penetrates another tunnel to —

51 M. *Wasen* (3050 ft.), a considerable village, the church of which, owing to the windings of the railway, seems constantly to shift its position. The imposing *Middle Meienreuss Bridge* (260 ft. high) and the *Leggistein Spiral Tunnel* (1204 yds. long, 82 ft. of ascent) now carry us to the *Upper Meienreuss Bridge*, where we cross the wild and deep ravine of the *Meienreuss* for the third time. Passing through another tunnel and skirting the face of the mountains, we obtain a view of *Wasen*, far below us, and of the windings just traversed. Opposite rises the *Rienzer Stock* (9785 ft.). We next cross two fine bridges, penetrate the *Naxberg Tunnel* (1 M. long). and, immediately beyond the village of *Goeschenen*, cross the deep gorge of the *Goeschenen-Reuss* (view of the *Goeschenen-Tal* to the right, with the beautiful *Dammafirn*).

56 M. *Goeschenen* (3640 ft.; \**Rail. Restaurant*, comp. p. 6).

Immediately beyond the station the train crosses the *Gotthard Reuss* and enters the great *St. Gotthard Tunnel*, which runs nearly due S., 5-6000 ft. below the highest point of the mountain. The tunnel is 16,309 yds. or about  $9\frac{1}{4}$  M. in length, 28 ft. wide, and 21 ft. high, and is laid with a double line of rails. Trains take 14-25 min. to pass through it. — Above the S. end of the tunnel, to the right, are some new fortifications.

66 M. *Airölo* (3865 ft.), in the upper *Ticino Valley*, was injured by a landslide in 1898. The scenery here still retains an Alpine character.

Beyond *Airolo* the train crosses the *Ticino*, passes through the *Stalvedro Tunnel*, and enters the *Stretto di Stalvedro*. The valley expands near (70 M.) *Ambri-Piotta* (3250 ft.). — Beyond (73 M.) *Rodi-Fiesso* (3100 ft.) the *Monte Piottino (Platifer)* projects into the valley on the N. The *Ticino* descends the gloomy gorge in a series of waterfalls. The railway crosses the gorge, passes through two short tunnels, and enters the *Freggio Spiral Tunnel* (1 M. in length), from which we emerge, 118 ft. lower, in the *Piottino Gorge*. We again cross the *Ticino* in the midst of the grandest scenery, and then thread two short tunnels, the *Prato Spiral Tunnel* (1 M. long; 118 ft. of descent), and another short tunnel, beyond which we enjoy a view of the beautiful valley of *Faido*, with its fine chestnut-trees. Crossing the *Ticino* and going through another tunnel, we reach —

78 M. *Faido* (2365 ft.), the capital of the *Leventina*, thoroughly

Italian in character. On the right the *Piumogna* descends in a fine waterfall. — The train now follows the left bank of the Ticino, traversing a beautiful district, richly wooded with walnut and chestnut trees. Cascades descend from the abrupt cliffs on either side, one of the finest being the fall of the *Cribiasca*, a little short of (82 M.) *Lavorgo* (2030 ft.).

Farther on the Ticino forces its way through the *Biaschina Ravine* to a lower region of the valley and forms a beautiful waterfall. The railway descends on the left bank by means of two spiral tunnels, one below the other in corkscrew fashion: viz. the *Pianotondo Tunnel* ( $\frac{9}{10}$  M. long; 115 ft. of descent), and the *Travi Tunnel* (nearly 1 M. long; 118 ft. of descent).

The train has now reached the lower zone of the Valle Leventina, and crosses and recrosses the Ticino on either side of (87 M.) *Gior-nico* (1480 ft.). — 91 M. *Bodio* (1090 ft.). — The *Brenno* descends from the *Val Blenio* on the left to join the Ticino.

94 M. *Biasca* (970 ft.), with an old Romanesque church on a hill. — 102 M. *Claro* (830 ft.), at the foot of the *Pizzo di Claro* (8920 ft.). Beyond (104 M.) *Castione* the train passes the mouth of the *Val Mesocco* (Bernardino route) and crosses the *Moësa*. The train then passes through a tunnel beyond which we obtain a magnificent view of Bellinzona.

106 M. *Bellinzona* (760 ft.; \**Railway Restaurant*, D. incl. wine  $3\frac{1}{2}$  fr.; *Hôt. Suisse et Poste*,  $\frac{3}{4}$  M. from the station, R. from 2, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 4, omn.  $\frac{1}{2}$  fr.; *Cervo*, R.  $1\frac{1}{2}$ - $2\frac{1}{2}$ , B. 1 fr.; *Hôt. International*, at the station, R. from  $1\frac{1}{2}$  fr.), the capital of the canton of Ticino, a thoroughly Italian town with 5000 inhab., is the junction for Locarno (p. 191) and Luino (p. 189). Above it rise three picturesque castles built about 1445 by Fil. Maria Visconti (p. 127): the *Castello San Michele*, to the W., the *Castello Montebello*, and the *Castello Corbario*, to the E.

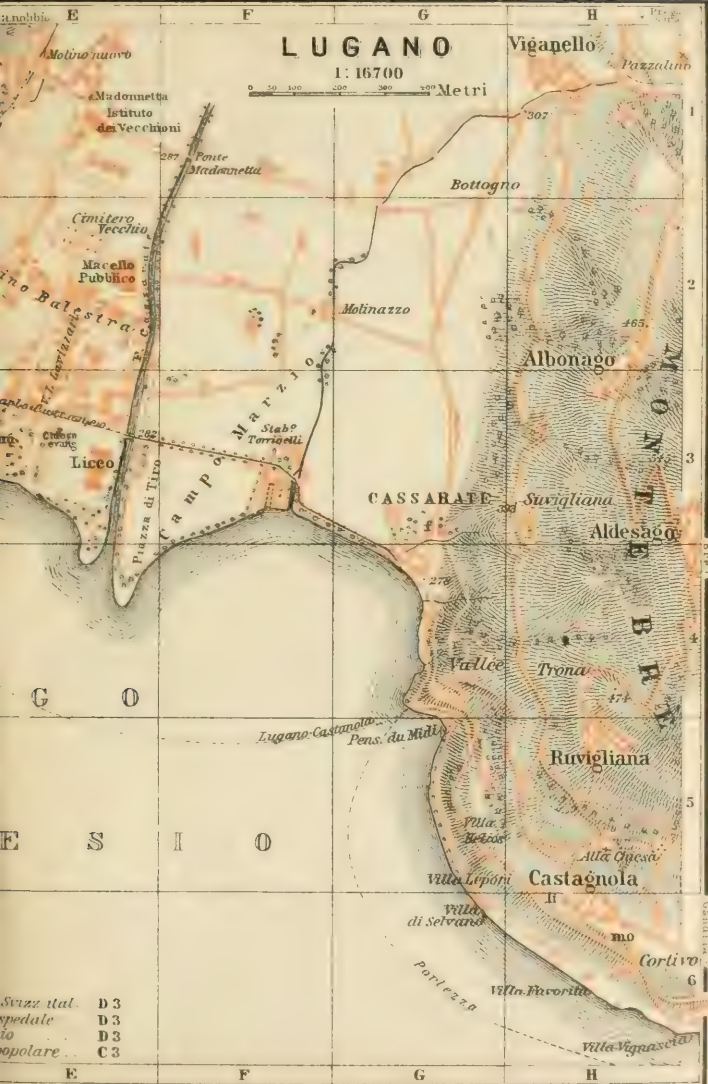
Ascent of the *Monte Camoghè* from Bellinzona viâ Giubiasco, see p. 14.

The railway to Lugano and Milan passes through a tunnel (300 yds.) below the Castello Montebello. — At (108 M.) *Giubiasco* the railways to the Lago Maggiore (p. 191) diverge to the right. Our line approaches the foot of the mountains, and ascends the slopes of *Monte Ceneri* (4125 ft.). *Cadenazzo* (p. 191) lies below on the right. Three tunnels. \*View of the Ticino Valley and the N. end of the Lago Maggiore, improving as we ascend. The train then penetrates the Monte Ceneri (*Hôt. du Monte Ceneri*, pens. 6-9 fr.) by means of a curved tunnel (1 M. long), 1435 ft. above the sea-level. At the S. end of the tunnel, in a sequestered valley, lies (115 M.) *Rivera-Bironico* (1420 ft.). The train then descends the smiling valley of the *Agno* to (120 M.) *Taverne* (1130 ft.; p. 15). — Beyond *Lamone* (1033 ft.) the train quits the Agno, threads the *Massagno Tunnel* (1135 ft. above the sea), and reaches the *Lago di Lugano* (p. 182).











**124 M. Lugano.** — The Railway Station (1110 ft.; Pl. C, 2; \**Restaurant*, déj. 2½, D. 3½ fr.; view, see p. 12) is connected with the town by a road, a shorter footpath, and a CABLE TEAMWAY (*Funicolare*), at the S. end of the station (fares: up 30 or 20 c., down 15 or 10 c.; lower terminus in Via Francesco Soave, behind the Piazza della Riforma). — The Steamboats (to Porto Ceresio, for Varese and Milan, see RR. 27, 28, to Ponte Tresa, for the Lago Maggiore, and to Porlezza, for the Lago di Como, see p. 182; to Capolago, on the Generoso Railway, see p. 15) have four piers: *Lugano-Centrale* (Pl. C, 3), the main station, on the Piazza Giardino (two landing-stages), *Lugano-Piazza Guglielmo Tell* (Pl. C, 4; near the Grand Hôtel), *Lugano-Paradiso* (Pl. B, 6), for Paradiso (p. 12) and the Mte. San Salvatore, and *Lugano Castagnola* (Pl. G, 4), for Cassarate and Castagnola (p. 13). Only the main station is touched at on every journey. — **Motor Boats** between Lugano and Paradiso every hour.

**Hotels** (in spring rooms should be secured in advance). The chief hotels send omnibuses to meet the trains and steamers. *On the Lake:* \***GRAND HÔTEL** (Pl. a; B, C, 4), Piazza Guglielmo Tell, with restaurant and garden (band thrice a day), R. from 5, B. 1½, déj. 4, D. 6, omn. 1½, pens. from 12 fr.; \***GRAND HÔTEL SPLENDIDE** (Pl. c; B, 5), Via Antonio Caccia, on the road to Paradiso, with small garden on the lake, frequented by English and Americans, R. 5-10, B. 1½, déj. 4, D. 5, omn. 1½, pens. from 12 fr.; **HÔT. DU PARC-BEAUSÉJOUR** (Pl. b; B, 4), with garden, R. from 4, B. 1½, déj. 4, D. 5, omn. 1½, pens. from 10 fr. — \***HÔT.-PENS. BELLEVUE AU LAC** (Pl. h; A, 5), Via Antonio Caccia, R. 3-6, B. 1½, déj. 3, D. 4, pens. from 7½, omn. 1½ fr.; **REGINA HÔTEL** (formerly *Villa Ceresio*; Pl. re; C, 4), Piazza Guglielmo Tell, R. from 2, B. 1½, déj. 3½, D. 5, pens. from 8 fr., both with garden. All these have lifts and steam-heating. — **Second Class:** \***HÔT.-PENS. LUGANO** (Pl. e; C, 3), on the quay, with a restaurant and small garden, R. 3-6, B. 1½, déj. 3, D. 4, pens. 7-12, omn. 1 fr., Italian; **HÔT. INTERNATIONAL AU LAC**, Piazza Guglielmo Tell, with lift and steam-heating, R. from 3½, B. 1½, déj. 3, D. 3½ fr. (opened in 1906); \***HÔT.-PENS. VICTORIA**, Via Antonio Caccia, with small garden, R. 2½-3½, B. 1¼, déj. 2½, D. 3¾, pens. 6½-8½, omn. 1 fr.; \***HÔT. PFISTER BELVEDERE** (Pl. l; C, 4), Piazza Guglielmo Tell, with beer-restaurant and small terrace on the lake, R. 2¼-4, B. 1¼, D. 3½, S. 2½, pens. 7-12 fr.; **HÔTEL GARNI WALTER** (Pl. p; C, 3), with restaurant (see p. 10), R. 2-4, B. 1¼ fr.; **HÔT.-RESTAURANT AMERICANA**, Piazza Giardino, R. 2-3, B. 1¼, déj. 2½, D. 3, pens. from 7½ fr.; **BEAUSITE HÔT. DE LA FONTAINE**, Piazza Rizziero Rezzonico (Pl. C, 3), R. from 2, B. 1, déj. 2, D. 2½, pens. from 5 fr., both with steam-heating, for passing tourists.

*In the Town:* **HÔT. SUISSE** (Pl. g; D, 3), Via Canova, R. 2½-3½, B. 1¼, déj. 2½, D. 3, pens. 6-10, omn. ¾ fr.; **HÔT. GARNI CENTRAL**, Via Canova, next the post-office, with café-restaurant, R. 2½ fr.; **PENSION ZWEIFEL**, Via Cattedrale, pens. 5 fr. — *Near the Station.* To the S.: \***HÔT. MÉTROPOLE & MONOPOLE** (Pl. x; B, 4), with lift, R. 4-9, B. 1½, déj. 3½, D. 5, pens. 9-18, omn. from 1 fr.; \***HÔT. BRISTOL** (Pl. y; B, 3, 4), with lift, R. 4-8, B. 1½, déj. 3½, D. 5, pens. 8-15 fr.; **HÔTEL ST. GOTTHARD-TERMINUS** (Pl. k; C, 3), R. 2½-6, B. 1½, déj. 3¾, D. 4½, omn. ¾-1½, pens. 7-12 fr.; \***HÔT.-PENS. BERNA ET BELLA-VISTA** (Pl. r; C, 3), R. 3-6, B. 1¼, déj. 3, D. 4, pens. 7-12 fr., all four with steam-heating, gardens, and fine view. To the W. behind the railway lines: **HÔT.-PENS. BEAU-REGARD ET CONTINENTAL** (Pl. i; B, 3), R. from 3, B. 1½, déj. 3½, D. 4½, pens. from 8 fr., with garden; **PENS. VILLA MINERVA**, with garden, pens. from 7 fr., very fair; **KÖHLER'S HOTEL GARNI**, with restaurant, R. 2-3, B. 1, D. 1½-3, S. 1½-2½, pens. 6-7 fr.; **HÔT. LUCERNE** (Pl. z; B, 2), R. 1½-2½, B. 1 fr., plain. To the N.: **HÔTEL WASHINGTON** (Pl. d; C, 1), R. from 2½, B. 1½, déj. 3, D. 4, pens. from 7, omn. 1 fr.; **HÔT.-PENS. SEEGER** (Pl. o; C, 2), Via al Colle, R. 2½-5, B. 1¼, D. 3½, S. 2½, pens. 7-10 fr.; **HÔTEL-PENS. ERICA** (Pl. q; C, 2), R. 2-4, B. 1¼, D. 3½, S. 2½, pens. 6-9 fr.; **HÔT.-PENS. OBERLAND**, at Massagno (Pl. C, 1), R. 1½-2½, B. 1, D. 2½, S. 2, pens. 5-7 fr., all with gardens. Below the station, to the E.: **HÔTEL DE LA VILLE ET PENS. BON-AIR** (Pl. s; C, 2), R. 2-3, B. 1¼, déj. 2½, D. 3-4,

omn. 1, pens. 5-7 fr.; *HÔT. DE LA CROIX BLANCHE*, R. 1½-2, B. 1¼, D. 2½-3 fr.; *HÔTEL MILAN ET TROIS SUISSES* (Pl. t; C, 2), with the dépendance *Hôt. de la Gare*, R. 1½-2½, B. 1¼, D. 3, S. 2½, pens. 6-7 fr., well spoken of, all three unpretending; *PENS. INDUNI*, 5-6 fr. — At *Loreto* (Pl. B, 4): *PENS. LORETO*, high up.

At *Paradiso* (p. 12), ¾ M. to the S.: \**GRAND HÔTEL DE L'EUROPE* (Pl. v; A, 6), R. 3½-10, B. 1½, déj. 3½, D. 5, pens. 9-13. omn. 1½ fr., *HÔT. DE LA PAIX*, R. from 3½, B. 1½, déj. 3½, D. 5, pens. from 8 fr. (opened in 1906), \**HÔT. REICHMANN AU LAC* (Pl. n; B, 6), a new building with two dépendances, frequented by Germans, R. 3-7, B. 1½, D. 4, S. 3, pens. 8-14, omn. from 1 fr. (closed from the middle of Nov. till the middle of Feb.), all three with lifts and steam-heating; \**HÔT. BEAU-RIVAGE* (Pl. m; A, B, 6), with steam-heating, R. 3-6, B. 1½, déj. 3, D. 4, pens. 7½-12, omn. from 1 fr.; *HÔT.-PENS. VILLA MON-BLEU*, with restaurant, pens. from 8 fr.; *HÔT. DES ANGLAIS*, R. from 3, B. 1½, déj. 3, D. 5, pens. from 8 fr.; \**HÔT.-PENS. VILLA CARMEN* (Pl. u; B, 6), R. 2½-5, B. 1½, déj. 2½, D. 3½, pens. 6-10, omn. 1 fr.; *HÔT. DU LAC*, with terrace on the lake, steam-heating, and café-restaurant, R. from 2½, pens. from 6 fr.; \**HÔT.-PENS. SOMMER* (Pl. w; A, 6), R. from 3½, B. 1½, déj. 3½, D. 4½, pens. from 8½ fr.; *HÔT.-PENS. BÉR*, with steam-heating, R. 2-4, pens. 6-8½ fr., \**HÔT.-PENS. MEISTER*, R. 2½-4, B. 1¼, D. 3½, S. 2½, pens. 6½-10, omn. from 1 fr., *HÔT. DE ZÜRICH*, R. from 2, B. 1¼, D. 3, S. 2½, pens. from 6 fr., *HÔT.-PENS. PARADISO* (Pl. p; A, 6), R. 2-3, B. 1, D. 3, pens. 5-6½ fr., all four near the Salvatore station; *HÔT.-PENS. PALMEN*, pens. 5½-7 fr.; *PENS. VIOLETTA*; *PENS. VILLA FLORA*; *PENS. VILLA DAHEIM*; *PENS. FEDERICO*; *PENS. REBER*. — In the *Via Geretta* (Pl. A, 5, 6): *GRAND HÔT. DES ÉTRANGERS ET DU CASINO* (W. B. Doyle), R. from 3, B. 1½, déj. 3, D. 5, pens. from 8 fr. (opened in autumn 1906); *PENS. GERBER*, with garden.

In *Cassarate* (p. 13), ¾ M. to the E. of Lugano: \**HÔT.-PENS. VILLA CASTAGNOLA* (Pl. f; G, 3), with steam-heating and garden, R. 2½-6, B. 1½, D. 3¼, S. 2¾, pens. 7-12½, omn. 1½ fr.; *PENS. VILLA DU MIDI* (Pl. G, 4, 5), ⅓ M. farther on, near the steamboat-pier, pens. 4½-5 fr., very fair. — In *Castagnola* (p. 13), in a sunny, sheltered position to the S.: *PENS. VILLA MORITZ* (Pl. mo; H, 6), with steam-heating and restaurant (p. 13), pens. 6-8 fr. (closed in July and August), very fair; *PENS. LIVADIA* (Pl. li; H, 5, 6), from 6 fr.; *PENS. VILLA HELVETIA*, from 5 fr. — On the *Via Cassaratio* (p. 14), to the N.: *PENS. VILLA STAUFFER*, 4½-7½ fr.; *PENS. CASTAUSIO*. — In *Davesco* (p. 14): *HÔT.-PENS. CASTELLO DI DAVESCO* (1378 ft.), with sanatorium and large park, R. 3-5, B. 1¼, D. 4, S. 3, pens. 7-12 fr.

**Restaurants** at the \**Hôt. Lugano* (p. 9); *Trattoria Biaggi* (also rooms and board), to the W. of the Piazza della Riforma, on the way to the cable-railway, Italian. — In *Paradiso* (p. 12): \**Café-Restaurant de Paris*, with terrace on the lake and reading-room, déj. 2½, D. 3½ fr.

**Beer:** *Walter*, see p. 9 (Munich beer), D. 2½ fr., much frequented; \**Hôt. Pfister Babredere* (p. 9: Munich beer); *Saal*, *Piazza della Riforma*; *Theatre Restaurant*.

**Cafés.** *Riviera*, on the quay, near *Hôt. Lugano*; *Jacchini*, *Centrale*, both in the Piazza Giardino; *Continental*, Piazza Guglielmo Tell; *Café de Paris* (see above), *Hôt. du Lac* (see above), *Pens. Villa Flora* (see above), all three in *Paradiso*. — **Confectioners:** *Café Riviera* (see above); *Forster*, Via Canova, beside the post-office; *Pens. Violetta* (see above), in *Paradiso*.

**Lake Baths** (*Bagno Pubblico*; Pl. B, 5), on the *Paradiso* road (open June-Sept.; bath 20 c., box 60 c., dress and towels 20 c.). **WARM BATHS** at *Pens. Gerber* (see above).

**Post & Telegraph Office**, Via Canova (Pl. D, 3), in *Paradiso* (Pl. B, 6), *Cassarate*, and *Castagnola*. — **Physicians**, *Dr. Cornelis*, *Dr. Reali*, *Dr. Zbinden*, *Dr. Michel*, *Dr. Ferri*. — **Dentist**, *Ed. Winzeler*. — **Bookseller** (also photographs), *Arnold*, Piazza Giardino. — **English Goods** (groceries, tea-room, etc.): *The British Trading Company*, Piazza del Commercio.

**Money Changers:** *Banca della Svizzera Italiana*, Piazza Giardino; *Banca Cantonale Ticinese*, *Banca Popolare*, both in the Piazza della Riforma. — **Tourist Agency** (also sleeping-car agency) in the kiosk on the Piazza Guglielmo Tell (closed in winter).

**Theatre.** *Teatro Apollo* (Pl. D, 3). Quay Giocondo Albertolli; operas and dramas occasionally in winter, in the tourist-season concerts thrice daily and variety-performances in the evening.

**Electric Tramways** (10 c.) from the *Piazza Giardino* every 20 min. to (S.) *Paradiso* (Pl. B. 6), or the *Salvatore Station* (Pl. A, 6), (E.) *Cassarate* (Pl. G. 4), and (N.) *Molino Nuovo* (Pl. E. 1).

**Carriage** in the town incl. *Paradiso* and *Cassarate*, with one horse, 1-2 pers. 1½, 3 pers. 2, with two horses, 1-2 pers. 2¾ fr., each addit. pers. 75 c. more; per hour, with one horse 3, with two horses 6 fr., for a drive of more than 2 hrs. each addit. ¼ hr. ½ and 1 fr. more. Small articles of luggage free; trunk 50 c. — To *Castagnola* and back 3, 4, or 6 fr.; to *Montagnola* and back 7, 8, or 14 fr.; to *Agra* and back 8, 9, or 15 fr.; to *Carona* and back 12, 14, or 20 fr.; to *Sonvico* and back 9, 10, or 16 fr. — Drive round the *Mte. San Salvatore* (p. 13) viâ *Pambio*, *Figino*, *Morcote*, and *Melide* (2½ hrs.), one-horse carr. 8 or 9, two-horse 15 fr.; to *Comano* viâ *Porza*, returning viâ *Canobbio* ('Giro del Piccolo San Bernardo'), 7, 8, or 12 fr.; to *Tesserete* and *Ponte Capriasca* ('Giro del Gran San Bernardo'), 9, 10, or 18 fr.

**Diligence** (announcements at the post-office) several times daily to *Agra*, *Carona*, *Tesserete*, *Sonvico*, *Maglio di Colla*, *Novaggio*, *Sessa*, etc. — **MOTOR-OMNIBUS** to *Ponte Tresa* (p. 184).

**Rowing Boat** with one rower 2 fr. (1-2 pers. 1¾ fr.), with two rowers 3 fr. for the first hour. each addit. ½ hr. ¾ (1½) or 1 fr., with gratuity of 10%; to *Caprino* or *Carallino*, with 1 hr's. stay, 6 fr. (1-2 pers. 1¼ fr.). — **Motor Boat**, 5 fr. per hour. — **Sailing Boat**, 3½ fr. for the first hour, each addit. ½ hr. 1½ fr.

**English Church** (*St. Edwards*; Pl. B, 4), *Via Geretti*; services at 10.30, 11.30, and 3.30; chaplain *Rev. Jas. Payne*, *Hôtel Bristol*.

*Lugano* (905 ft.), the largest and busiest town in the Swiss canton of *Ticino*, with 9400 inhab., is charmingly situated on the lake of the same name, and is a very pleasant place for a lengthened stay, especially as a transition-stage on the way farther south. The winter temperature is somewhat higher than that of *Montreux* or *Meran*; the heat of summer is seldom excessive; while in spring and autumn N. winds prevail, from which, however, *Castagnola* (p. 13) is somewhat protected. The environs possess all the charms of Italian mountain-scenery; numerous villages, churches, chapels, and country-seats are scattered along the banks of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte San Salvatore* (p. 13), wooded to its summit; to the E., across the lake, is the *Monte Caprino*, to the right is the *Monte Generoso* (p. 16), to the left are the *Monte Brè* (p. 13) and the beautiful *Monte Boglia* (p. 14). On the N. opens the broad valley of the *Cassarate*, backed by a group of mountains among which the double peak of *Monte Camoghè* (p. 14) and the rugged *Sasso Grande* (4880 ft.) are conspicuous.

Near the steamboat-pier of *Lugano-Centrale* lies the *PIAZZA GIARDINO* (Pl. C, D, 3), an open space beautified by pleasure grounds and a fountain. On its W. side rises the imposing *Palazzo Civico* (Pl. C, 3), erected in 1844, with a beautiful colonnaded court. — A broad *QUAY*, planted with trees and much frequented as an



evening-promenade, stretches, under various names, along the lake. At its E. end are the *Theatre* (p. 11), and the *Villa Ciani* (Pl. D, E, 3) with a shady park and a marble statue of a mourning woman ('*La Desolazione*') by *Vincenzo Vela* (entr. from Piazza dell' *Indipendenza* 78;  $\frac{1}{2}$ -1 fr. to the gardener). — In the Piazza *Guglielmo Tell* (Pl. C, 4), at the S.W. end of the Quai *Vincenzo Vela*, is a small *Fountain Statue of Tell*, by *Vela* (1852).

The old conventual church of *SANTA MARIA DEGLI ANGIOLI* (Pl. C, 4), adjoining the Grand Hôtel, contains some good frescoes by *Bernardino Luini*.

The badly lighted painting on the wall of the screen (1529), one of the largest ever executed by *Luini*, represents the \**Passion of Christ*, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Mocking of Christ, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. — To the left, on the wall of the church, is the *Last Supper*, and in the 1st Chapel on the right is a fine *Madonna*, two paintings by *Luini*. The sacristan expects a small fee (25-30 c.).

The old part of the town, with its arcades, its shops and workshops in the open air, and the granite wheel-tracks in the streets, is quite Italian in its character. — *San Lorenzo* (Pl. C, 2), the principal church, on a height below the station, built at the close of the 15th cent., has a tastefully enriched marble façade in the early-Renaissance style, probably by *Tommaso Rodari* (1517). — The terrace in front of the station and the *Torre Enderlin* (Pl. B, 3), the view-tower of the former villa of that name, above the *Via Geretta*, command an admirable \**View of the town and the lake*.

There are various pleasant WALKS, well provided with guide-posts and benches. To the S., on the highroad through the suburb of *Paradiso* (Pl. A, B, 6), and along the foot of Mte. Salvatore, to the ( $1\frac{1}{2}$  M.) headland of *San Martino* (to *Melide*,  $1\frac{1}{2}$  M. farther, see p. 15). Just before reaching *San Martino*,  $\frac{1}{2}$  M. beyond the terminus of the tramway (p. 11), a foot-path with steps leads to the right to (5 min.) the *Belvedere di Guidino* (1050 ft.) which commands another fine view. — To the W. the shadeless *Ponte Tresa* road (Pl. A, B, 4, 5; p. 184) winds up to the ( $1\frac{1}{2}$  M.) top of the *Colline d'Oro*, on which lies the frequented *Restaurant du Jardin* (also pension). The village of *Sorengo* (1325 ft.; *Pens. de la Colline d'Or*) is reached by a pretty footpath (*Viottolo Roncaccio*), 5 min. to the right of the station, and then by a pergola-walk in 20 min.; fine view of the Lake of Muzzano from behind the church and from the steps of the adjoining school. A \**Carriage-road* leads from the *Restaurant du Jardin*, to the left, viâ (1 M.) *Gentilino* (1283 ft.), to the con-





spicuous church of *Sant' Abbondio* (1345 ft.; in the graveyard several monuments by Vela), and thence via *Certenago* (1417 ft.) to (1 M.) *Montagnola* (1548 ft.; Hôt. Bellevue, plain but good); from the *Roccolo Somazzi*,  $\frac{1}{2}$  M. above the village, we obtain a view of the W. arm of the lake and of the Monte Rosa group (key at the Casa Somazzi below; 50 c. to the attendant). The walk may be pleasantly extended via *Biogno* to ( $\frac{3}{4}$  hr.) *Agra* (1835 ft.; diligence see p. 11), on the W. side of which a shady wood-path ('Circolo del Monte') leads round *Monte Croce* (2152 ft.). From Gentilino we take the direct route to the N.E. back to Lugano, via *Montalbano* (Pl. A, 5). — To the E., from the Piazza dell' Indipendenza (Pl. D, 3; p. 12), we may follow the Via Carlo Cattaneo, which crosses the ( $\frac{1}{4}$  M.) *Cassarate*, to ( $\frac{3}{4}$  M.) *Cassarate* (Pl. G, 3; electric tramway, p. 11), and thence ascend gradually by the sunny highroad skirting the foot of the Mte. Brè to ( $\frac{3}{4}$  M.) *Castagnola* (1080 ft.; good restaurant in the Villa Moritz, p. 10), which commands a fine view of the central arm of the lake. From Castagnola a hilly foot-path leads thence along the lake to (3 M.) *Gandria* (steamboat station, see p. 183).

The most interesting excursion is the \*ASCENT OF THE MONTE SAN SALVATORE, by cable-railway (1800 yds. long), from Paradiso in  $\frac{1}{2}$  hr. (fare 3, down 2, return-ticket 4, Sun. and holidays 2 fr., incl. R., S., & B. 10 fr.). The lower station (Pl. A, 6; 920 ft.; Restaurant, déj. 3, D. 4 fr.) lies at the terminus of the electric tramway (p. 11),  $\frac{1}{4}$  M. from the steamboat-pier *Lugano-Paradiso*. — The railway, with an initial gradient of 17:100, crosses the St. Gotthard Railway, traverses a viaduct (110 yds. long; gradient 38:100) and reaches the halfway station of *Pazzallo* (1625 ft.) where carriages are changed. The line now ascends over dolomite rock, at an increasing gradient (finally 60:100), to the terminus (2895 ft.; Hôt. Kulm), which lies 7 min. below the summit (*Vetta*) of the *Monte San Salvatore* (3000 ft.), on which there is a pilgrimage-chapel. The \*View embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Porlezza is Monte Legnone (p. 180); N. above Lugano the double peak of Monte Camoghè (p. 14), to the left of this the distant Rheinwald mountains; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais. This view is seen to best advantage in the morning (panorama by Imfeld). — Walkers (from Lugano to the top 2 hrs.) pass under the Gotthard line and follow the road via *Calprino* to ( $\frac{1}{2}$  M.) *Pazzallo* (1398 ft.). Here they take one of the passages marked 'Al Monte', and then ascend by a stony footpath, crossing the funicular railway, to the ( $\frac{1}{2}$  hr.) top. For the descent they should select the path to ( $\frac{3}{4}$  hr.) *Ciona* (2065 ft.), where they reach the fine road leading from Pazzallo to (1 hr.) *Carona* (1975 ft.; quaint old church). From Carona a zigzag path descends to the E. to *Melide* (p. 15).

Excursions may be made also to *Caprino* and *Cavallino* (steamer once daily in summer; motor-boat on Sun., 20 c.; rowing-boat, see p. 11) and to *Campione* (steamboat-pier, see p. 184), all on the E. bank of the central arm of the lake. The wine-cellars (*Cantine*) in the rocky grottoes at the foot of the *Monte Caprino* are much frequented on Sun. and holidays (Asti,  $\frac{1}{2}$  fr. per bottle). These cellars are closed at sunset and in winter they are open on Mon. and Frid. only. The garden-restaurant at *Cavallino* or *Molino*, to the S. of the Cantine, is another popular resort. Close by is a pretty waterfall. — A picturesque but somewhat fatiguing footpath leads from Caprino and Cavallino via the high-lying village of *Pugerna* (fine view of Lugano) to ( $\frac{1}{2}$  hr.) *Campione* (p. 184), whence we may proceed via (1 M.) *Bissone* (pp. 15, 184) and the embankment to *Melide* (p. 15).

The ascent of *Monte Brè* (3050 ft.), to the E. of Lugano, is another easy excursion (up 2-2½ hrs., down 1½ hr.; guide needless; mule 10 fr.). We take the electric tramway to *Cassarate* (p. 13), whence a road leads to (¼ hr.) *Castagnola* (p. 13) and proceeds thence in curves viâ *Ruvigliana* (1555 ft.) to (¾-1 hr.) *Aldesago* (1950 ft.), the highest village visible from Lugano on the W. mountain-slope. Aldesago may be reached also in 1½ hr. from Cassarate viâ *Viganello* (Pl. II, 1) and *Albonago* (1525 ft.). Above Aldesago the path divides: both branches lead round to the (½-¾ hr.) village of *Brè* (2590 ft.; restaurant, at the back of the hill. From the church of *Brè* we ascend by a narrow path to the summit of the mountain in ½ hr., either traversing the highest crest of the hill to the right, or crossing the spur to the left, in the direction of Lugano. The view of the different arms of the Lake of Lugano, especially in the direction of *Porlezza*, and the surrounding mountains, is very fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained.

\* *Monte Boglia* (4960 ft.; 4-4½ hrs.; guide desirable). Ascent viâ *Soragno* and the *Alp Bolla*, or from (1¾ hr.) *Brè* (see above; more difficult) in 2½ hrs. The view is less extensive but more picturesque than that from *Mte. Generoso* (p. 16). Descent on the E. side through the grassy *Val Solda* to *Castello* and *San Mamette* or *Oria* (steamboat-stations; p. 183).

The new road to the *Cassarate Valley* diverges to the right, under the name of *Via Sassa* (Pl. C, D, 1), from the *Bellinzona* road at *Massagno*, and ¼ M. farther on is joined by a short branch-road (*Via Castausio*) from the *Molino Nuovo* (tramway, p. 11). The old road in the valley, the *Via Trévano*, leads past the château of *Trevano*, the property of Mr. Louis Lombard of New York, sumptuously fitted up, with a beautiful park nearly 80 acres in extent (visitors to the park and hot-houses admitted on presenting their cards). These two roads unite at (2¼ M.) *Cunobbio* (1295 ft.), beyond which the high-road proceeds viâ (3 M.) *Tesserete* (1745 ft.; *Ristorante Antonini*, Banf, etc., pens. 4-5 fr.; diligence, p. 11) to (1¾ M.) *Bigorio* (see below). Another road, diverging to the right from the *Via Trevano* a little short of *Trevano*, leads viâ *Davesco* (*Hôt. Castello di Davesco*, p. 10) and *Cadro* (1560 ft.) to *Sonvico* (1965 ft.; *Posta*, pens. 4 fr.; diligence, p. 11), a charmingly situated village with a view of the lake and town of Lugano, recently frequented as a summer-resort. — From *Tesserete* a road runs to the N.E. into the *Val di Colla*, or upper *Cassarate valley*, leading viâ *Bidogno* to (6½ M.) *Scareglia*, or *Maglio di Colla* (3205 ft.; *Ristor. Cereso*, pens. 4 fr.; diligence, p. 11), which may be reached also from *Sonvico* in 1½ hr. viâ the *Monte Petrole* and *Piandera*.

*Monte Camoghè* (7300 ft.), commanding a striking panorama of the Alps from *Mte. Rosa* to the *Ortler*, is ascended from *Scareglia* in 4½ hrs., with guide: viâ *Colla* and the *Alp Pietrarossa*, leaving the *Monte Garzirola* (see below) to the left, to the (3 hrs.) *Alp Sertena* (5920 ft.) and the (1½ hr.) top. — The descent may be made to the N., viâ the alps of *Rivolte* and *Leveno* and through the *Val Morobbia*, to *Giubiasco* and (5 hrs.) *Bellinzona* (p. 8). — The ascent of *Monte Garzirola* (6940 ft.), accomplished from *Colla* in 3 hrs., is also recommended. — Pedestrians will find it to their account to return from the *Val Colla* to *Porlezza* over the *Pass of San Lucio* (5960 ft.), or to the *Val Solda* (p. 183), either by the *Cima di Foiorina* (5935 ft.; views) or past the remarkable dolomitic peaks of the *Denti di Vecchia*.

Various pleasant excursions may be made in the fertile uplands between the valleys of the *Cassarate* and the *Agno*. Field-paths lead from *Massagno* (Pl. B, C, 1) to the N. viâ *Rorello* (1400 ft.) and *Savosa* (1435 ft.), or from the *Via Sassa* (see above), immediately beyond the first fork direct viâ *Porza* (1595 ft.) and *Comano* (1660 ft.), to the (1½ hr.) church of *San Bernardo* (2340 ft.), situated on a rocky plateau, and commanding a picturesque view. Thence (at first following the top of the hill to the N.; no path) viâ (¼ hr.) *Sala* and the (½ hr.) village of *Bigorio* (2360 ft.) to the (20 min.) monastery of *Bigorio* (2360 ft.), charmingly situated. A delightful walk may be taken hence, through chestnut-woods and over pastures, to (¼ hr.) the top of *Mte. Bigorio* (3615 ft.). From *Bigorio* we may return either direct or viâ



Sala and (20 min.) *Ponte Capriasca* (1427 ft.), with a church containing a good old copy of Leonardo da Vinci's Last Supper (best light 11-1), to (1½ hr.) the railway-station of *Taverne* (p. 8), 14 min. by rail or 1½ hr. on foot from Lugano.

**Monte Tamaro** (6430 ft.; 5 hrs.; guide) from *Rivera-Bironico* (p. 8), viâ the *Alp Foppa* (1630 ft.), not difficult. Splendid view of Lago Maggiore, the lake of Lugano, Milan, etc.

A pleasant excursion may be made in a light mountain-carriage (16-17 fr.) viâ *Bioggio* (1053 ft.) to (2 hrs.) *Cademario* (2407 ft.), whence the carriage is sent to Agno. From Cademario we ascend on foot to (20 min.) **San Bernardo** (2955 ft.; beautiful view of Lago Maggiore, etc.). We next proceed to the Aranno-Iseo road and follow it to the left to *Iseo* (1251 ft.), *Cimo*, *Vernate*, and (2 hrs.) *Agno* (p. 184), where we rejoin the carriage. The chapel of *Santa Maria* (2560 ft.; fine view) lies near the road, between Iseo and Cimo. — In the valley of the *Magliasina* (the so-called *Melcantone*), still farther to the W. (8 M. from Lugano; diligence viâ Agno, Magliaso, and Pura, see p. 11), lies **Novaggio** (2100 ft.; *Hôt.-Pens. Beau-éjour*; *Hôt. Lema*; *Pens. Novaggio*, very fair), a summer-resort in a pretty mountain-landscape, in view of the Lago Maggiore. Novaggio is the starting-point for the ascent of the *Monte Lema* (5320 ft.; 2½ hrs., with guide), which commands a fine view. The road proceeds to the W. to the village of *Astano* (2100 ft.; Posta), another summer-resort, whence we may descend viâ *Sessa* (1285 ft.; diligence, p. 11) to *Ponte Tresa* (p. 181).

Excursion to the *Monte Generoso*, see below; to the *Hôtel Belvedere* (Lanzo d'Intelvi), see p. 183; to the *Grotto of Osteno*, see p. 183.

Beyond Lugano the ST. GOTTHARD RAILWAY crosses the *Tassino Valley*, by means of a viaduct, 130 ft. high (charming view of Lugano to the left), skirts the Monte San Salvatore, and passes under its N.E. spur. It then skirts the W. bank of the lake viâ the village of (128 M.) *Melide* (*Pens. Valentini*, with restaurant; Caffè-Ristorante Lugano, Ristorante del Battello, both plain), 2 M. beyond the headland of San Martino (p. 12). The train and the road then cross the lake to *Bissone* (p. 184) by a stone viaduct 1½ M. long (views). — 130 M. *Maroggia* (*Hôt.-Restaurant Val Mara*, R. 1½-2 fr., B. 80 c.), at the W. base of the *Mte. Generoso*.

132½ M. **Capolago** (*Hôt.-Pens. du Lac*, with garden, R. 2, pens. 6-9 fr.; *Hôt. Suisse*, well spoken of; *Alb. d'Italia*, R. 1½, B. 1 fr.; *Rail. Restaurant*), at the head of the S.E. arm of the lake, near the mouth of the *Laveggio*, is the station for the *Generoso Railway* (steamboat from Lugano 4 times a day in summer, in 1-1½ hr.).

FROM CAPOLAGO TO THE MONTE GENEROSO, rack-and-pinion railway (from April to Oct. only) in 1¼ hr., to Bellavista (*Hôt. Generoso*) in 54 minutes. Return-fare to the top 10 fr. (Sun. 6 fr.), from Lugano 11 fr. 75 c. (Sun. 8 fr. 75 c.); return-ticket, incl. R., D., & B. in the *Hôt. Kulm*, 18 fr. — The trains start from the steamboat-pier at Capolago and halt at (2 min.) the *St. Gotthard Railway Station*. The train crosses the road and the St. Gotthard railway and ascends the slope of the *Generoso* (gradient 20:100, afterwards 22:100), with a continuous open view, on the right, of the Val di Laveggio, girt with wooded hills, of the little town of Mendrisio, and, behind, of the Lake of Lugano. Then it skirts abrupt cliffs and enters a curved tunnel (155 yds. long), immediately before which the summit of Monte Rosa is visible. — 1¾ M. *San Nicolao* (2300 ft.), a station in the finely wooded *Val di Solarino*. The line next describes a wide curve, enters a tunnel 50 yds. long, and proceeds high up on the mountain-slope, with fine views of the plain of Lombardy as far as Milan and Varese.

3½ M. *Bellavista* (4005 ft.; Hôt. des Alpes, R. from 2½, B. 1¼, déj. 3, D. 4, pens. 7-10 fr.). A path leads from the station along the mountain-ridge to the (5 min.) \**Perron*, a platform provided with railings, immediately above Capolago, with a beautiful view (best in the morning) of the Lake of Lugano and the surrounding heights, backed by the line of snow-peaks stretching from the Gran Paradiso to the St. Gotthard. About ½ M. to the E. of the station (tramway; hotel-porter meets the trains) is the \**Hôtel Monte Generoso* (3900 ft.; R. 4-5, B. 1½, déj. 3½, D. 5, pens. 9-13 fr.; post and telegraph office; Engl. Church Service), situated on a mountain-terrace commanding a view over the plain of Lombardy as far as the Monte Viso. The hotel, open from May 1st to Oct. 15th, is frequented in summer mainly by Italians, at other seasons by English and Americans. A bridle-path leads hence to the summit in 1¼ hr.

Beyond Bellavista the railway ascends through another tunnel (90 yds. long), and closely skirts the barren ridge, affording occasional views to the left of the lake and town of Lugano, and to the right, below, of the villages of Muggio and Cabbio. Beyond two short tunnels we reach the station of (5½ M.) *Vetta* (5295 ft.; *Hôtel Kulm*, R. 3-5, B. 1½, déj. 3½-4, D. 5, pens. 8-13 fr., connected by view-terraces with the *Restaurant Vetta*; adjacent, *Albergo-Ristorante Clericetti*, plain, R. from 1½, D. with wine 3 fr.). A good path leads hence in 20 min. to the summit of \**Monte Generoso* (5590 ft.). The view, no less striking than picturesque, embraces the lakes of Lugano, Como, Varese, and Lago Maggiore, the entire Alpine chain from the Monte Viso to the Corno dei Tre Signori, and to the S. the plain of Lombardy, watered by the Po and backed by the Apennines, with the towns of Milan, Lodi, Crema, and Cremona (best in the morning). — From the station of Vetta we may descend on foot to the *Hôtel Generoso* or to Bellavista station in ¾ hr.

Monte Generoso may also be ascended from *Rovio* (1665 ft.; \*Hôt.-Pens. Mte. Generoso, R. 1-2, D. 2½, S. 1½, board 5 fr.; 3 M. from Maroggia station by road, ca. 2 M. by footpath), in 3½-4 hrs., by a marked path, well-shaded in the morning; or from *Mendrisio* (see below) via *San Nicolao*, in 3½-4 hrs., or via *Muggio*. The last named route (diligence daily in 2¼ hrs.) ascends the *Vul di Muggio* via *Castel San Pietro*, *Monte*, and *Casima* to (5½ M.) *Muggio* (2185 ft.; inns), whence the summit is reached in 3 hrs. by a bridle-path. From *Lanzo d'Intelvi* (4½ hrs.), see p. 183; recommended for the return (guide advisable for inexperienced climbers).

135 M. *Mendrisio* (1180 ft.; *Albergo del Gottardo*, at the station; *Angelo*, a good Italian house, R. 2½ fr.), a small town of 3400 inhab., ½ M. from the station, lies at the beginning of the bridle-path to the Monte Generoso (to the Hôt. Generoso 3 hrs.; mule 6 fr.). At *Ligornetto*, 1½ M. to the W., the birthplace of *Vincenzo Vela* (1822-91), is the *Museo Vela*, with models and a few originals by that sculptor. — A short tunnel carries us through the watershed between the Laveggio and the *Breggia*. 139 M. *Balerna*.

140 M. *Chiasso* (765 ft.; \**Buffet*; *Hôt. de la Gare*, *Alb. Croce Rossa*, R. 2, B. 1 fr., both at the station), the last Swiss village (custom-house; usually a long halt). To Cernobbio, see p. 174. — The line pierces the *Sasso Cavallasca* by means of a tunnel 3170 yds. long, beyond which a view of the Lake of Como is disclosed to the left.

143 M. *Como* (*Stazione San Giovanni*, p. 167); thence to (173 M.) *Milan*, see R. 24.

#### 4. From Thusis to Colico over the Splügen.

58 M. **DILIGENCE** from Thusis to Chiavenna (41 M.) twice daily in summer in 10 hrs. (fare 16 fr. 50, coupé 19 fr. 80 c.). **EXTRA POST** from Thusis to Chiavenna with two horses 99 fr. 20 c., with three horses 135 fr. 50 c. — **RAILWAY** (electric) from Chiavenna to Colico (Lecco), 17 M., in  $\frac{3}{4}$  hr. (fares 3 fr. 15, 2 fr. 20, 1 fr. 40 c.), corresponding with the steamboats to Como.

**Thusis** (2370 ft.; Hôt.-Pens. *Via Mala*, Post, Hôt. *Splügen*, etc.), a station of the Rhaetian line from Coire to the Engadine, lies at the confluence of the *Rhine* and the *Nolla*. — The *Splügen* road leads hence through the gorge of the *Via Mala*, crossing the foaming Rhine several times. Finest view at the second bridge.

$7\frac{1}{2}$  M. *Andcer* (3210 ft.). — Then we follow the wooded *Rofna Ravine* and the picturesque *Rheinwald-Tal* to —

16 M. **Splügen**, Roman. *Spluga* (4757 ft.; *Hôtel Bodenhaus*, R.  $2\frac{1}{2}$ -5, B.  $1\frac{1}{4}$ - $1\frac{1}{2}$ , D.  $3\frac{1}{2}$  fr.; *Hôt. Splügen*), the capital of the *Rheinwald-Tal*, at the junction of the *Splügen* and *Bernardino* routes. The latter here runs to the W. The *Splügen* route turns to the left, crosses the Rhine, and ascends in windings to the ( $6\frac{3}{4}$  M.) **Splügen Pass** (*Colmo dell' Orso*; 6945 ft.), the boundary between Switzerland and Italy. About  $\frac{3}{4}$  M. beyond the pass is the diligence-station of *Monte Spluga* (6260 ft.) with the Italian custom-house (*dogana*) and several inns.

The road now descends by numerous zigzags along the E. slope, being protected against avalanches by three long galleries and avoiding the dangerous *Liro Gorge*. Beyond *Pianazzo* (4528 ft.; plain inn), near the entrance to a short gallery, the *Madèsimo* forms a magnificent waterfall, 655 ft. in height, which is best surveyed from a platform by the roadside.

From *Pianazzo* a road ascends to the N.E. to ( $1\frac{1}{4}$  M.) **Madesimo** (5033 ft.), a prettily situated village with a chalybeate spring and a *Hydro-pathic*.

33 M. **Campodolcino** (3622 ft.; *Posta*, R. 2- $3\frac{1}{2}$ , B. 1 fr.) consists of four large groups of houses. The second contains the church. The *Liro Valley* (*Valle San Giacomo*) is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender campanile of the church of *Gallivaggio*. Beyond ( $38\frac{1}{2}$  M.) *San Giacomo* the rich luxuriance of Italian vegetation unfolds itself to the view.

41 M. **Chiavenna**. — **Hotels**. \**HÔTEL CONRADI ET POSTE*,  $\frac{1}{4}$  M. from the railway-station, with railway ticket office, R.  $2\frac{1}{2}$ -4, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 3- $4\frac{1}{2}$ , S.  $2\frac{1}{2}$ , pens.  $6\frac{1}{2}$ -8, omn.  $\frac{1}{2}$ - $\frac{3}{4}$  fr.; *HÔTEL NATIONAL & ENGADINER Hof*, with café-restaurant, R. from  $2\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens.  $6\frac{1}{2}$ -8 fr. — *HÔT. HELVETIA & SPECOLA*, at the station, R.  $2\frac{1}{2}$ , B. 1 fr.; *ALB. CRINEA*, on the Promenade, R.  $1\frac{1}{2}$  fr., *ALB. DELLA STAZIONE*, R. 1-2, B. 1 fr., both Italian; *ALB. SAN PAOLO*, near the station, unpretending. — Good beer at the *Löwenkeller*.

The *Station* (*Café-Restaurant*, déj. or D. incl. wine  $2\frac{1}{2}$  fr.; beer) lies to the S.E. of the town. Through-tickets are here issued to the steam-

boat-stations on the Lago di Como, with coupon for the omnibus-journey between the railway-station and the quay at Colico. — *Diligence Office* at the station.

*Chiavenna* (1040 ft.), the Roman *Clavenna*, an ancient town with 3100 inhab., charmingly situated on the *Mera*, is adapted for a stay of some time. The town, the key of the Splügen road and of the *Val Bregaglia*, through which the road to the Maloja Pass and the Engadine leads to the E., belonged (along with the *Valtellina*) to the Grisons from 1512 to 1797. The castle-rock above the town, now known as the '*Paradiso*', frequently the centre of struggles with the dukes of Milan, commands a picturesque view (adm. 50 c.). At the foot of the rock, opposite the *Hôtel Conradi*, are the ruins of an unfinished palace of the last governor appointed by the Grisons. *San Lorenzo*, the principal church, has a slender clock-tower or campanile, rising from an arcaded enclosure which was formerly the burial-ground. The octagonal *Battisterio* (closed; fee 15-20 c.) contains a font of 1206, adorned with reliefs. Chiavenna is the legendary scene of Frederick Barbarossa's unavailing prostration before Henry the Lion, shortly before the battle of Legnano (p. 5).

The hills of the *Val Capiola*,  $1\frac{1}{2}$  M. from Chiavenna, contain many '*Marmitte dei Giganti*' (giant's kettles) or ancient '*glacier-mills*' of all sizes (guides at the hotels).

The ELECTRIC RAILWAY TO COLICO (fares, see p. 17) traverses three tunnels soon after starting, beyond which we enjoy a fine retrospect of Chiavenna. Rich vine-bearing country. The valley (*Piano di Chiavenna*) is enclosed on both sides by lofty mountains. The lower-lying districts are exposed to the inundations of the *Mera*. On the right bank lies *Gordona*, at the mouth of the *Val della Forcola*, beyond which the *Boggia* forms a pretty waterfall in its precipitous descent from the narrow *Val Bodengo*. — 6 M. *Samolaco* is the station for the large village of that name on the opposite (right) bank of the *Mera*, at the mouth of the *Val Mengasca*. Near ( $8\frac{1}{2}$  M.) *Novate (Mezzola)* the railway reaches the *Lago di Mezzola* (655 ft.), originally the N. bay of the Lake of Como (comp. p. 174), with which it is now connected by a single narrow navigable channel. To the S. appears the pyramidal *Monte Legnone* (p. 180).

The railway skirts the E. bank of the lake, viâ *Campo* and *Verzeia*, and crosses the *Adda* (p. 180) beyond ( $12\frac{1}{2}$  M.) *Dubino*. The *Valtellina* railway (p. 180) joins ours from the left; we observe on a hill to the right the ruined castle of *Fuentes*, once the key of the *Valtellina*, erected by the Spaniards in 1603, and destroyed by the French in 1796.

17 M. *Colico* (720 ft.; *Rail. Restaurant; Hôtel Risi*, with café-restaurant, at the landing-stage, R.  $2\frac{1}{2}$ , B. 1 fr., unpretending, and others), at the N.E. extremity of the Lake of Como, see p. 180. The station is nearly  $\frac{1}{2}$  M. from the quay (omnibus, see p. 17). — Railway from Colico to *Lecco (Milan)*, see pp. 171-165.



## 5. From Innsbruck to Verona by the Brenner.

175 M. AUSTRIAN SOUTHERN RAILWAY (*Oesterreichische Südbahn*) to Ala, thence ITALIAN RAILWAY (*Rete Adriatica*); express fares 32 fr. 45, 24 fr. 5 c.; ordinary 23 fr. 45, 17 fr. 35, 11 fr. 50 c. (through-tickets payable in gold). The 'Nord-Süd-Express-Zug' (Berlin to Verona, in winter to Milan), a *train de luxe* composed of first-class and dining cars, performs the journey in ca. 6<sup>3</sup>/<sub>4</sub> hrs.; the day-express (1st & 2nd cl.) takes 8, the night-express (1st, 2nd, & 3rd cl.) 8<sup>1</sup>/<sub>2</sub>, the ordinary trains 12 hrs. — Views on the right as far as the summit of the Brenner.

The **Brenner** (4495 ft.), the lowest pass over the principal chain of the Alps, is traversed by one of the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, is carried through 30 tunnels, and over 60 large and a number of smaller bridges within a distance of 83 M. The steepest gradient, 1:40, is between Innsbruck and the culminating point.

**Innsbruck** (1880 ft.; *Hôt. Tirol*, R. from 4<sup>1</sup>/<sub>2</sub>, B. 1<sup>1</sup>/<sub>2</sub>, déj. 3, D. 5 K., *Hôt. de l'Europe*, R. 3-6, B. 1<sup>1</sup>/<sub>4</sub>, D. 4 K., *Goldene Sonne*, R. 3-6, B. 1<sup>1</sup>/<sub>4</sub>, D. 4-5 K., all three at the station; *Hôtel Kreid*, *Hôt. Habsburg*, both near the station, *Hôt. Victoria*, opposite the station, these three second-class; *Rail. Restaurant*), the capital of Tyrol, with 44,000 inhab., is described in *Baedeker's Eastern Alps*.

The railway ascends the valley of the *Sill*. Numerous tunnels. 6 M. *Patsch* (2570 ft.). — 12<sup>1</sup>/<sub>2</sub> M. *Matrei* (3254 ft.), with the château of *Trautson*. — 15<sup>1</sup>/<sub>2</sub> M. *Steinach* (3432 ft.). — The train now ascends a steep incline, crosses the valleys of *Schmirn* and *Vals* in a wide curve beyond (18<sup>1</sup>/<sub>2</sub> M.) *St. Jodok*, and runs high above the *Sill* to (21<sup>1</sup>/<sub>2</sub> M.) *Gries* (4114 ft.). It then passes the small green *Brenner-See* (on the right), and reaches —

25 M. Stat. **Brenner** (4495 ft.; *Buffet*), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From the hillside to the right descends the *Eisack*, which the train now follows. — 27<sup>1</sup>/<sub>2</sub> M. *Brennerbad* (4350 ft.). The line then descends rapidly to (30<sup>1</sup>/<sub>2</sub> M.) *Schelleberg* (4075 ft.), where it turns into the *Pflersch-Tal*, returning, however, to the *Eisack* valley by a curved tunnel, 835 yds. long. — 36 M. *Gossensass* (3494 ft.), a summer-resort. — The train now runs through wild rocky scenery. 40 M. *Sterzing* (3110 ft.). On the left rises the castle of *Sprechenstein*, and on the right those of *Thumburg* and *Reifenstein*. — 43 M. *Freienfeld*. — We now cross the *Eisack*. On the left bank is the handsome castle of *Welfenstein*. — 47 M. *Grasstein* (2745 ft.), at the entrance of the narrow defile of (49<sup>1</sup>/<sub>2</sub> M.) *Mittewald*. The lower end of the defile, called the *Brixener Klause*, near *Unterau*, is closed by the **Franzensfeste**, a strong fortress constructed in 1833. The (52 M.) station (2450 ft.; \**Rail. Restaurant*), the junction of the *Pustertal* line (for Carinthia), lies 1<sup>1</sup>/<sub>4</sub> M. to the N.W. of the fortress. — Vineyards and chestnuts now appear.

59 M. **Brixen** (1840 ft.) was the capital of an ecclesiastical principality, secularized in 1803. — We cross the *Eisack*. 61 M. *Albeins*. The valley contracts. 64 M. *Villnöss*; 65 M. *Klausen*



(1720 ft.). — The line skirts precipitous porphyry cliffs. — 69 M. *Waidbruck* (1545 ft.). On the left, high above, rises the *Trostburg*. The train crosses the *Eisack*, in a wild ravine hemmed in by porphyry rocks. 74½ M. *Atzwang* (1220 ft.). — 78 M. *Blumau*. On the right bank begin the vine-clad slopes of the *Botzener Leite*. — 81½ M. *Kardaun*. The train now returns to the right bank of the *Eisack* and enters the wide basin of *Botzen*, a district of luxuriant fertility.

83 M. **Botzen.** — *Rail. Restaurant.* — **Hotels.** BRISTOL, Kaiser Franz Joseph-Str., 2 min. from the station, R. 3-7, B. 1½, D. 4, S. 3 K., VICTORIA, opposite the station, R. 3-5, B. 1¼, déj. 3, D. 5 K., both first-class; KAISERKRONE, Erzherzog Rainer-Str., R. from 2½, B. 1-1¼ K.; GREIF, R. 2½-5, B. 1½ K., HÔT. DE L'EUROPE, R. 2-5, B. 1-1½ K., HÔT. WALTER VON DER VOGELWEIDE, R. 2-4, B. 1 K., all in the Walter-Platz, with restaurants; HÔT. STIEGL, ½ M. from the station, well situated; HÔT. TIROL, Obstmarkt, R. 1 K. 60 h.-2 K., for passing tourists, etc.

*Botzen*, Ital. *Bolzano* (870 ft.), with 13,900 inhab., in the middle ages the chief centre of the trade between Venice and the North, and to-day the most important commercial town in Tyrol, is beautifully situated at the confluence of the *Eisack* and the *Talfer*, which descends from the *Sarntal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the *Val di Fassa*; to the W. rises the long porphyry ridge of the *Mendel*. In the *Walter-Platz* is a *Monument to Walter von der Vogelweide*, the poet, by H. Natter (1889). The Gothic *Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. — The *Virglwarte* (1512 ft.; 1 hour's walk, to the S. of the town beyond the *Eisack*, ascent from the E. end of the bridge) commands a fine view. — Beyond the *Talfer*, at the foot of the *Guntschnaberg*, lies *Gries*, frequented as a winter-resort.

From *Botzen* a branch-line diverges to (20 M.) *Meran* (1½-2 hrs.). See *Baedeker's Eastern Alps*.

Beyond *Botzen* the train crosses the *Eisack*, shortly before its confluence with the *Etsch*, or *Adige*, which becomes navigable at (89½ M.) *Branzoll*. In the distance, to the right, rises the wooded range of the *Mittelberg*. Beyond (93 M.) *Auer* the train crosses the *Adige*. — 96 M. *Neumarkt-Tramin*. — 102½ M. *Salurn*, commanded by the ruined *Haderburg* on an apparently inaccessible rock. — 107 M. *San Michele*, with a handsome old Augustine monastery, is the station for the *Val di Non*. The train again crosses the *Adige*. — 111 M. *Lavis*, on the *Avisio*, the stony bed of which is crossed farther on by a bridge 1000 yds. in length.

117½ M. **Trent.** — **Hotels.** IMPERIAL HOTEL TRENTO, near the station, R. 4-8, B. 1½, déj. 3½, D. 5 K., first-class; CARLONI, Via Lunga, with good restaurant.

*Trent* (640 ft.), or *Trento*, Lat. *Tridentum*, with 25,000 inhab., formerly the wealthiest and most important town in Tyrol, possesses numerous towers, palaces, and broad streets, and presents

an imposing appearance. The pretty grounds (Piazza Dante) adjoining the station are adorned with a lofty *Monument to Dante*, designed by Cesare Zocchi (1896).

The *Cathedral*, founded early in the 11th cent., rebuilt in 1212 et seq., and under restoration since 1882, is a Romanesque church surmounted by a dome. The N. portal, as at Botzen, is adorned with a pair of lions. In the S. transept are frescoes. — In the Piazza Grande (at the cathedral), which is embellished with the tasteful *Neptune Fountain* (1769), stands the *Palazzo Pretorio* (now the military headquarters), with the old *Torre Grande* (clock-tower).

*Santa Maria Maggiore*, begun in 1520, contains a picture (1563), in the choir, with portraits of the members of the Council of Trent which assembled here in 1545-63. The handsome organ-loft, in the Renaissance style, is by V. Vincentino (1534).

The *Palazzo Municipale*, in the Via Larga, to the N. of the cathedral, contains the *Public Library* and the *Museum*, the latter consisting of collections of natural history specimens, S. Tyrolese antiquities, etc.

On the E. side of the town rises the imposing *Castello del Buon Consiglio* (adm. 9-11 and 2-4), formerly the seat of the prince-bishops and now a barrack. A fine view is enjoyed from the huge *Torre di Augusto*. — A good view of the town is also obtained from the *Cappuchin Convent* above the Castello. — The ancient and well-preserved wall on the S. of the town is ascribed to Theodoric the Great.

FROM TRENT TO TEZZE, 48½ M., railway in 2½-3½ hrs. (fares 6 K. 70, 4 K. 50, 2 K. 30h.). The line (Valsugana Railway) quits the valley of the Adige by means of a long viaduct, describes a large loop, and passes through a spiral tunnel to (5½ M.) *Villazzano* (920 ft.). — 9½ M. *Ponte Alto* (1165 ft.), in the *Fersina Valley*; 15½ M. *Pergine* (1555 ft.). on the watershed between the Adige and the Brenta; 17½ M. *San Cristóforo* (1485 ft.), on the *Lago di Caldono*. — Beyond (22 M.) *Caldonazzo* (1530 ft.), we cross the *Brenta*, issuing from the lake, and reach (24 M.) *Lévíco* (1640 ft.), with chalybeate and arsenical springs. — The line now traverses the broad *Val Sugana*, viâ (30 M.) *Roncegno-Marter* (1365 ft.), the station for the baths of *Roncegno* (1655 ft.), and (32 M.) *Borgo di Valsugana* (1245 ft.). — Beyond (39 M.) *Ospedaletto* the railway skirts the base of the *Cima Laste* (5505 ft.), on which high up appears the remarkable natural bridge known as the *Ponte dell' Orco*. 43½ M. *Grigno*. We then cross the *Grigno* to (48½ M.) *Tezze* (740 ft.; Austrian custom-house), the present terminus of the railway, which is being continued viâ Primolano, Bassano (p. 280), and Castelfranco (p. 279), to Mestre (p. 269; Venice).

Beyond Trent, the railway follows the left bank of the Adige. — 122½ M. *Mattarello*. On a hill near (127½ M.) *Calliano* rises the castle of *Beseno* (to the left). The lower valley of the Adige, as far as the Italian frontier, is named the *Val Lagarina*. It is rich in vines, maize, and mulberries.

132 M. *Rovereto* (623 ft.; *Grand Hôtel*, R. from 3 K., first-class; *Hôtel Central*, R. from 1½ K.), a thriving town with 10,200 inhab. — Road to *Recoaro* (motor-omnibus in summer), *Torrebelvicino*, and *Schio*, see p. 269.

The train crosses the *Leno*. On the right bank of the Adige lies

*Isera*, celebrated for its wine. On the left bank, near *Lizzana*, is the *Castello Dante* (1003 ft.), in which, about the year 1302, Dante when banished from Florence was the guest of Count Castelbarco.

134½ M. **Mori** (570 ft.; *Buffet*; *Railway Hotel*, R. from 1½, D. 3-4 K.) is the starting-point of a narrow-gauge railway to *Riva* on the Lago di Garda via *Nago* and *Arco*, and of the road to *Riva* via *Nago* and *Torbole*.

FROM MORI TO RIVA, 15½ M., railway in 1½ hr. (fares 1st cl. 3 K. 20 h., 3rd cl. 1 K. 60 h.; best views to the left). The line crosses the *Adige* to (2 M.) *Mori Borgata*, the station for the large village of *Mori* (635 ft.), noted for its asparagus. It then traverses the broad green valley to (4½ M.) *Loppio* (735 ft.), with the château of Count Castelbarco, passes the little *Lago di Loppio* (735 ft.), with its rocky islands, and winds up among rocky débris to the (1¼ M.) culminating point of the route, at the chapel of *San Giovanni* (915 ft.). We now descend to (8 M.) *Nago* (710 ft.; *Hôt. Adler*, plain; wine at the *Gans*), a village situated on the brink of a ravine, with the ruins of the castle of *Penede* (948 ft.), on a barren rock to the left. — The line descends along the slope of the mountains. We enjoy an exquisite \*View of the blue Lago di Garda, with the *Sarca* at our feet, and the long *Monte Brione* opposite. Presently *Arco* and the wide valley of the *Sarca*, with its mountain-sides, come into view. — 11 M. *Oltresarca* is the station for *Vignole*, *Bolognano*, and other villages. We then cross the *Sarca* to (12½ M.) *Arco* (p. 239). Thence we traverse the fertile valley via (13½ M.) *San Tommaso*. — 15½ M. *Riva* (p. 237; steamers on the Lago di Garda, see p. 229).

Near (136 M.) *Marco* the line intersects the *Slavini di Marco*, probably the remains of an ancient glacier, according to others the traces of a vast landslip, which is said to have buried a town here in 883, and is described by Dante (*Inferno*, xii. 4-9). At (138½ M.) *Serravalle* the valley contracts.

142 M. **Ala** (480 ft.; *Rail. Restaurant*; *Corona*), a small industrial town with 5000 inhab., is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should enquire for it at the custom-house here. Through the *Val dei Ronchi* to *Giazza*, see p. 256. — 144 M. *Avio*, with a recently restored château of Count Castelbarco, containing 14th cent. frescoes.

149½ M. *Peri* (413 ft.), the first Italian station, is the starting-point for the ascent of the *Monte Baldo* (Mte. Maggiore; comp. p. 216). — On an eminence to the right, near (156 M.) *Ceraino*, lies *Rivoli*, which was stormed by the French in 1796 and 1797 under Masséna, and afterwards gave him his ducal title. — We now enter the *Chiusa di Verona*, a rocky defile celebrated in mediæval warfare. At the entrance are the works of *Incanale*.

The train passes (160 M.) *Domegliarà* (400 ft.), also a station on the Verona and Garda line (comp. p. 236), then (164 M.) *Pescantina*, and (167 M.) *Parona all' Adige* (p. 236), crosses the *Adige*, and soon reaches the Verona and Milan line.

At **Verona** (see p. 243) it first stops at (173 M.) the *Stazione Porta Nuova* and then at the (175 M.) *Stazione Porta Vescovo*, the principal station.

## 6. From Vienna to Venice viâ Pontebba.

401 M. AUSTRIAN SOUTH RAILWAY to *Bruck*; AUSTRIAN STATE RAILWAY thence to *Pontafel*; ITALIAN RAILWAY (*Rete Adriatica*) thence to *Venice*. 'Train de luxe' (Vienna-Cannes; first-class carriages only, at special rate) daily in winter in 13 $\frac{3}{4}$  hrs.; express train in 15 $\frac{1}{4}$  hrs. (fares 76 fr. 5, 53 fr. 85 c.); ordinary train in 24 $\frac{1}{2}$  hrs.

*Vienna*, see *Baedeker's Austria*. The express trains take 11 $\frac{1}{2}$  hr. from Vienna to (461 $\frac{1}{2}$  M.) *Gloggnitz* viâ *Baden* and *Wiener-Neustadt*. — At *Gloggnitz* (1450 ft.) begins the *SEMMEERING RAILWAY*, the oldest of the great continental mountain-railways, constructed in 1848-53 (best views on the left). In the valley flows the green *Schwarza*. On the left is the three-peaked *Sonnwendstein*; to the right, in the background, the *Raxalp*. — At (51 M.) *Payerbach* (1615 ft.) the train crosses the *Valley of Reichenau* by a viaduct 95 ft. high and ascends rapidly on the S. slope of the valley (gradient 1:40). Beyond four tunnels we reach (60 M.) *Klamm* (2290 ft.), with a half-ruined castle of Prince Liechtenstein, on a rocky pinnacle. The train now skirts the *Weinzettelwand* by a long gallery and reaches (64 $\frac{1}{2}$  M.) *Breitenstein* (2595 ft.). The ravines of the *Kalte Rinne* and the *Untere Adlitzgraben* are crossed by lofty viaducts, between which the line ascends in curves.

Beyond (69 $\frac{1}{2}$  M.) *Semmering* (2935 ft.) the train passes from Austria into Styria by means of the *Semmering Tunnel*, nearly 1 M. long. It then descends the valley of the *Froeschnitz* to (80 $\frac{1}{2}$  M.) *Mürzzuschlag* (2200 ft.) and follows the picturesque valley of the *Mürz*, containing numerous forges. — 90 $\frac{1}{2}$  M. *Mitterdorf*; 95 M. *Kindberg*, with a castle of Count Attems. — 103 M. *Kapfenberg*.

106 M. *Bruck an der Mur* (1595 ft.), a small town at the confluence of the *Mürz* and the *Mur*, is the junction of the line to *Gratz* and *Trieste* (see *Baedeker's Austria*).

The *STAATSBahn*, which we now follow, diverges to the right from the South Railway, crosses the *Mur*, and ascends the narrow valley of that river. Beyond (114 M.) *Niklasdorf* we again cross the *Mur* and reach (116 M.) *Leoben* (1745 ft.), the most important town of Upper Styria (10,000 inhab.). — 124 $\frac{1}{2}$  M. *Sankt Michael* (1955 ft.), at the mouth of the *Liesing-Tal*, is the junction for the line to *Selztal*. — 139 M. *Knittelfeld* (2115 ft.). — 148 $\frac{1}{2}$  M. *Judenburg* (2408 ft.), an old town, with extensive foundries. — 160 M. *Unzmarkt*. On the right rises the ruin of *Frauenburg*, once the seat of the minnesinger Ulrich von Liechtenstein. Beyond (164 $\frac{1}{2}$  M.) *Scheifling*, with the château of *Schrattenberg* (r.), the train quits the *Mur* and ascends to (169 $\frac{1}{2}$  M.) *St. Lambrecht* (2915 ft.), on the watershed between the *Mur* and the *Drave*. It then descends the valley of the *Olsa*, passing (172 $\frac{1}{2}$  M.) *Neumarkt*.

182 $\frac{1}{2}$  M. *Friesach* (2208 ft.), an ancient town on the *Metnitz*, commanded by four ruined castles. — 185 $\frac{1}{2}$  M. *Hirt*. The train now enters the *Krappfeld*, the fertile plain of the *Gurk*; to the E.



is the *Sau-Alpe*, to the S. rise the *Karawanken* and the *Terglou*. — 197½ M. *Launsdorf*. About 2 M. to the S.W., on a rock 590 ft. high, is the handsome castle of *Hoch-Osterwitz*.

From (202 M.) *Glandorf* (1540 ft.) a branch-line diverges to *Klagenfurt*. — 203 M. *St. Veit an der Glan* was the capital of *Carinthia* down to 1519. — 207½ M. *Feistritz-Pulst*. — Beyond (218 M.) *Feldkirchen* we skirt a wide moor and at (223½ M.) *Steindorf* we approach the *Ossiacher See* (1620 ft.). At the S.W. end of the lake is the ruin of *Landskron*.

234 M. **Villach** (1640 ft.; \**Rail. Restaurant*; *Hôt. Mosser*, etc.), an old town on the *Drave*, with 8600 inhab., the junction of the lines to *Marburg* and *Franzensfeste*, is picturesquely situated at the base of the *Dobratsch* (7110 ft.).

The train crosses the *Drave* and the *Gail*. 244½ M. *Arnoldstein*. 248 M. *Thörl-Maglern*.

251½ M. **Tarvis** (2388 ft.; *Rail. Restaurant*), where the railway from *Laibach* joins ours on the left, the chief place in the *Canal Valley*, is beautifully situated.

Beyond *Tarvis* the line gradually ascends. To the left rises the *Luschariberg* (5880 ft.), a pilgrims' resort, and behind us is the imposing *Manhart*. — 256½ M. *Saifnitz* (2615 ft.), on the watershed between the *Black Sea* and the *Adriatic*. The train then descends along the *Fella*, and beyond (262½ M.) *Malborghet* traverses a rocky ravine, at the end of which lies (266½ M.) *Lusnitz*.

272 M. **Pontafel** (1870 ft.; *Railway Restaurant*), the Austrian frontier and customs station, is separated by the *Pontebbana* from —

274 M. **Pontebba**, the first village in Italy, with the Italian custom-house (luggage examined). The next part of the railway, descending the wild ravine of the *Fella* (*Valle del Ferro*), traverses an almost continuous series of cuttings, tunnels (24 before *Stazione per la Carnia*), bridges, and viaducts. The *Fella* is crossed by an iron bridge, 130 ft. high. — 278 M. *Dogna* (1510 ft.), at the mouth of the valley of that name; in the background, to the E., rises the grand pyramid of the *Montasio* (9035 ft.). We recross the river. — 281 M. *Chiusaforte* (1285 ft.), at the entrance of the picturesque *Raccolana Valley*. At (286 M.) *Resiutta* (1035 ft.) the train crosses the *Resia*. Below (288 M.) *Moggio* (*Udinese*) the valley of the *Fella* expands. The bottom of the valley is covered with rubble. A little below (291 M.) *Stazione per la Carnia* the *Fella* flows into the *Tagliamento*, which here waters an extensive plain.

294 M. *Venzona* (755 ft.). The train traverses the marshy valley of the *Tagliamento* by an imposing viaduct, ½ M. in length, and then quits that river. — 298 M. *Gemona-Ospedaletto*.

316½ M. **Udine**, see p. 349.

From *Udine* to (401 M.) *Venice*, see pp. 349-345.



## II. Piedmont.

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This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 3,407,000 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice, wheat, and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of

their ancient affinity with the French; thus, *pieuve*, instead of the Italian *piovvere*, *om* for *uomo*, *cheur* for *cuore*, *sità* for *città*, *rason* for *ragione*, *piassa* for *piazza*. This patois is universally spoken, even by the upper classes, but is unintelligible to strangers. Throughout Piedmont, however, French is very generally understood.

The HISTORY of the country is closely interwoven with that of its dynasty. The *House of Savoy* (or *Casa Sabauda*), a family of German origin, professing even to trace their descent from the Saxon Duke Wittekind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. *Humbert I.* ('*Biancamano*'; d. 1056) is generally regarded as the founder of the dynasty. His descendants, by judiciously espousing the cause of the pope and the emperor alternately, gradually succeeded in extending their supremacy over Turin, Aosta, Susa, Ivrea, and Nice. *Amadeus VI.* (1343-83), known as the '*Conte Verde*' ('green count') from his usual dress, extended the power of his house in numerous feuds and warred in the East. *Amadeus VIII.*, raised to the ducal dignity by Emp. Sigismund in 1416, added Geneva, Vercelli, and Piedmont to his possessions, and gave the principality its first legislative code. He retired to a hermitage at Ripaille, near Thonon, in 1434, but was created pope as *Felix V.* (1439-49) by the Council of Basle and died in 1451. — Situated between the two great mediæval powers of France on one side, and Austria and Spain on the other, the princes of Savoy frequently changed sides, and although sometimes overtaken by terrible disasters, they contrived to maintain, and even to extend, their territory. At one period the greater part of the Duchy was annexed to France, but *Emmanuel Philibert* ('*Testa di Ferro*', 1553-80) restored it to its original extent, and became its second founder. This prince spent 25 years as a general in the service of Charles V. and won the battle of St. Quentin for Philip II. Under his son *Charles Emmanuel I.* (1580-1630) the Duchy again became dependent on France. From the sons of this prince are descended the elder branch of the family, which became extinct in 1831, and the younger Carignano line, which succeeded to the throne in the person of Carlo Alberto. The following dukes were *Vittorio Amedeo I.* (1630-37), *Francesco Giacinto* (1637-38), *Carlo Emanuele II.* (1638-75), and *Vittorio Amedeo II.* (1675-1730). The last of these, having boldly allied himself with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1703); he obtained Sicily as his reward, which island, however, he was afterwards obliged to exchange for Sardinia (1720), and in 1713 assumed the title of KING, which was subsequently coupled with the name of the latter island. His successors were *Carlo Emanuele III.* (1730-73), and *Vittorio Amedeo III.* (1773-96). After the battle of Turin (1706), in which *Prince Eugene* commanded the Imperialists, the Piedmontese princes directed their attention to Prussia, which served as a model for the organisation of their kingdom. In both countries the military and feudal element preponderated, and both were obliged to succumb to the new powers evolved by the French Revolution. *Carlo Emanuele IV.* (1796-1802) was deprived of all his continental possessions by the French in 1798, and restricted to the island of Sardinia, which was protected by the English fleet. *Vittorio Emanuele I.* (1802-21) was at length reinstated in his dominions, with the addition of Genoa, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Piedmont, and had bequeathed in their stead many of the benefits of modern legislation, and high military renown. It is therefore intelligible that the clerical reaction, which set in with the king's return, gave rise to an insurrection which caused the king to abdicate, and had to be quelled by Austrian troops. His brother *Carlo Felice* (1821-31) adhered faithfully to Jesuitical principles, and lived on the whole in accordance with his motto, '*Non sono re per essere seccato*' ('worried'). The older line of the House of Savoy became extinct with this prince, and was succeeded by the collateral line of Carignano (p. 42; 27th April, 1831). *Carlo Alberto* (b. 1798), who had been educated at a French military school, and had headed the insurrection of 1821, was protected by France and Russia against the attempts of Austria to deprive him of his claims





to the throne. His own experiences, and the force of circumstances, rendered him an implacable enemy of Austria. With him began the national development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Re Tentenna' (the vacillating), while in 1843 he himself described his position as being 'between the daggers of the Carbonari and the chocolate of the Jesuits'. On 6th Jan., 1848, *Count Cavour* made the first public demand for the establishment of a constitution, and on the 7th Feb. the king, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence, and to give vent to his old enmity against Austria (23rd March), but one year later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died in a few months (26th July). It was reserved for his son *Vittorio Emanuele II.* (b. 1820, d. 9th Jan., 1878) finally to give effect to the national wishes of Italy.

## 7. Turin, Ital. *Torino*.

**Railway Stations.** 1. *Stazione Centrale*, or *di Porta Nuova* (Pl. D, 4), the terminus of all the lines (\*Rail. Restaurant, much frequented by the inhabitants). — 2. *Stazione di Porta Susa* (Pl. B, 2) and 3. *Stazione Torino Dora*, to the N. of the town, secondary stations for the trains of the Novara-Milan line and for the Cuorgnè line. Omnibuses and cabs meet every train at the first two stations. City office, *Carpaneto*, Galleria Subalpina; Sleeping Car Office, at the railway-station. — Stations of the STEAM TRAMWAYS: for the *Superga* (p. 41), for *Trofarello* (p. 51) via Moncalieri (p. 42), and for *Chivasso* and *Brusasco* (p. 66), in the Piazza Castello (Pl. E, 2, 3); for *Ciriè-Lanzo* (p. 43) near the Ponte Mosca (Pl. E, 1); for *Stupinigi* and *Piobesi* (see p. 42) and for *Pinerolo* (p. 44) in the Via Sacchi, on the W. side of the Central Station; for *Curignano* (p. 42) in the Via Nizza, on the E. side of the Central Station. For the steam-tramways, comp. the larger edition of the time-table mentioned at p. xvi, or the *Orario dei Tramways* (10 c.).

**Hotels.** Most of the leading hotels have lifts and central heating. GRAND HÔTEL ET HÔTEL D'EUROPE (Pl. a; E, 3), Piazza Castello 19, R. 5-9, B. 1½, déj. 4, D. 5, pens. from 10, omn. 1 fr.; \*GR. HÔT. DE TURIN (Pl. b; D, 4), Via Sacchi 10, opposite the Central Station, R. 4-7, B. 1½, déj. 3½-4, D. 5-6, pens. from 10, omn. ½-1 fr.; both of the first class. — \*GR. HÔT. DE LA VILLE ET BOLOGNE (Pl. l; D, 4), Corso Vittorio Emanuele Secondo 60, R. from 3, B. 1¼, déj. 3½, D. 4½, pens. from 8 fr., incl. wine; HÔT. BONNE-FEMME ET MÉTROPOLE (Pl. d; E, 3), Via Pietro Micca 3; GR. HÔT. SUISSE-TERMINUS (Pl. h; D, 4), Via Sacchi 2, near the Central Station, R. 3-6, B. 1½, déj. 3½, D. 4½, pens. 8-10 fr., incl. wine, omn. ½ fr.; HÔT. CENTRAL ET CONTINENTAL (Pl. e; E, 3), Via delle Finanze 2, with restaurant, R. from 3, B. 1¼, déj. 3, D. 4½, pens. from 9, omn. 1 fr.; GR. HÔT. FIORINA (Pl. f; D, 3), Via Pietro Micca 22, hôtel garni, well furnished, R. 3-4 fr., steam-heating 50-80 c., omn. 1 fr. — The following are second-class and more in the Italian style: ALB. TRE CORONE E VICTORIA (Pl. g; D, 3), Via Venti Settembre 41, R. from 2½ fr., omn. 60 c.; HÔT. DU NORD (Pl. n; D, 4), Via Roma 34, R. 3 fr., very fair; ALB. ROMA E ROCCA CAVOUR (Pl. i; D, 4), Piazza Carlo Felice, prettily situated, frequented by French tourists; HÔT. DE FRANCE ET DE LA CONCORDE (Pl. k; F, 3), Via di Po 20, R. from 2½, omn. 1 fr., well spoken of; ALB. DELLA ZECCA (Pl. o; D, 4), Via Roma 36, DOGANA VECCHIA (Pl. m; D, 2), Via Corte d'Appello 4, R. 2½ fr., omn. 60 c., ALB.-RISTORANTE SAVOIA, Corso Vitt. Emanuele 66, R. from 1½ fr., all three unpretending. — PENS. PRENLELOUP, Via Ospedale 5, pens. 5-7 fr. — The *Grissini*, a kind of bread in long, thin, and crisp sticks, are a speciality of the place. The Piedmontese wines have a high repute (comp. p. xxiii).

**Restaurants** (comp. p. xxi). *Ristorante Molinari*, Via Santa Teresa, at the corner of the Piazza Solferino; \**Caffè-Ristorante Milano*, corner of the Piazza Castello and Via Barbaroux; \**Café-Restaurant du Cambio*, Piazza



Carignano; *Birreria Voigt*, Via Pietro Micca 22, in the Hôt. Fiorina (see above), much frequented; *Trattoria Meridiana*, Via Santa Teresa 6, Galleria Natta (Vienna beer); *Posta*, Piazza Carlo Alberto; *Ristorante della Zecca* (see p. 27), Via Roma 36, very fair. — **Wine Room.** *Cantina di Savoia*, Via Cavour 2, good Piedmontese wines. — *Vermouth di Torino* (famous), good at *Carpano's*, Piazza Castello 18.

**Cafés** (comp. p. xxiii). *Alfieri*, Via di Po 9; *degli Specchi*, Via Pietro Micca; *San Carlo*, Piazza San Carlo, *Ligure*, Corso Vitt. Em. II., near the station (at both concert in the evening). — **Confectioners.** *Baratti & Milano*, *Romana*, Piazza Castello, S. side; *Stratta*, Piazza San Carlo 7. Chocolate: *Giuliano*, Via dell' Accademia delle Scienze. — A favourite local beverage is *Bicerin* (15 c.), a mixture of coffee, chocolate, and milk. The chocolate made in Turin (*Gianduia*) is noted.

**Birrerie** (p. xxiii). *Ristorante del Teatro Alfieri*, Piazza Solferino; *Caffè Piemonte*, at the station (Munich beer at these); *Borsa*, Via dell' Accademia delle Scienze 2; *Pilsener Urquell*, Via Genova, corner of Via Monte di Pietà.

**Cabs** (*Vetture*, *Cittadine*): per drive (*corsa*) 1 fr., at night (12-6 a.m.) 1 fr. 20 c.; first  $\frac{1}{2}$  hr. 1 fr., first hour (*ora*) 1 fr. 50 c., each following  $\frac{1}{2}$  hr. 75 c., at night  $1\frac{1}{2}$ , 2, and 1 fr.; hand-luggage, carried inside, free; each trunk 20 c.

**Electric Tramways** (fare 10 c., transfer 15 c.) traverse the streets in many different directions (comp. Plan and p. 130). The chief centres are Piazza Castello (Pl. E, 2, 3), Piazza Emanuele Filiberto ('Porta Palazzo'; Pl. D, E, 1, 2), Piazza dello Statuto (Pl. C, 2), Piazza San Martino (Pl. B, 2), Piazza Solferino (Pl. D, 3), and Piazza Carlo Felice (Pl. D, 4).

**Post Office** (Pl. 46; E, 3), Via Principe Amedeo 10, near the Piazza Carlo Alberto. A new building in the Via dell' Arsenalè is projected. Branch-Offices in Via Sacchi (Gr. Hôt. de Turin), Via Barbaroux, and Piazza Solferino. **Telegraph Office** (Pl. E, 3), Piazza Carlo Alberto.

**Booksellers.** *Carlo Clausen*, Via di Po 11 (also photographs); *Rosenberg & Sellier*, Via Maria Vittoria 18; *F. Casanova & Co.*, Piazza Carignano; *Lattes*, Via Garibaldi 3. — **NEWSPAPERS:** *Gazzetta del Popolo*, *Il Momento*, *La Stampa*, *Gazzetta di Torino*.

**Goods Agents.** *Fratelli Gondrand*, Galleria Nazionale (p. 35). — *Cook's Office*, Via Roma 31, in the Hotel Trombetta.

**Bankers.** *Banca Commerciale Italiana*, Via Santa Teresa 9; *Pellegrini & Moris*, Piazza Solferino 6; *De Fernex & Co.*, Via Alfieri 15; *Kuster & Co.*, Via dell' Arsenalè 14.

**Physicians.** *Dr. F. Conti*, Corso Oporto 30 (speaks English and French); *Dr. Bergesio*, Via Melchior Gioia 8 (speaks French). — **Dentists.** *Martini*, Via Pietro Micca (speaks English); *Garelli*, Via Roma 15. — **Chemists.** *Fogliano*, Via Roma 27; *A. Torre*, Via di Po 14.

**Baths.** *La Provvidenza*, Via Venti Settembre 7; *Bagni Cavour*, Via Lagrange 22. Bath  $1\frac{1}{4}$ - $1\frac{1}{2}$  fr., with fee of 20 c. 1

**Military Music** in front of the royal palace every afternoon when the guard is changed (between 4 and 6 p.m.); in May and June on Sun. in the old Piazza d'Armi about 6 p.m., during the Corso; and thrice weekly 8-10 p.m. in the Giardino Pubblico (p. 40), and on Sun. 2-4 in the Giardino Reale (comp. p. 31).

**Theatres** (comp. p. xxiv). *Teatro Regio* (Pl. E, 3), Piazza Castello, for operas and ballets, with seats for 2500 persons, generally open during Lent and the Carnival only (admission 3 fr., reserved seats 10 fr.); *Vittorio Emanuele* (Pl. 52; F, 3), Via Rossini 13, for operas, ballets, and equestrian performances; *Carignano* (Pl. 48; E, 3), in the Piazza of that name, for operas and dramas; *Alfieri* (Pl. 47; D, 3), Piazza Solferino; *Balbo* (Pl. E, 4), Via Andrea Doria 15, for operettas. — *Rossini* (Pl. 50; F, 3), Via di Po 24, for plays in the Piedmontese dialect, etc. — *Gianduia* (Pl. 49; E, 3), Via Principe Amedeo 24, a marionette-theatre. — *Caffè Romano*, Galleria Subalpina (p. 30), a theatre of varieties, with a separate stage for summer on the Piazza Castello.

**British Vice-Consul**, *Salvatore Guattori*. — **American Consul**, *Pietro Cuneo*, Via Andrea Doria 12.

**English Church**, Via Pio Quinto 15, behind the Tempio Valdese; service at 10.30 a.m. — Protestant Service in the *Tempio Valdese* (Pl. D, E, 4, 5) on Sundays, in French at 11, in Italian at 3 o'clock. — *Chiesa Metropolitana Episcopale*, Via Lagrange 13 (Sun. 10 a.m. and Thurs. 10.30 a.m.). — *Chiesa Cristiana Evangelica*, Galleria Nazionale.

**Public Collections**, etc. (official holidays, see p. xxiv).

*Accademia Albertina di Belle Arti* (p. 39), week-days 10-5; fee 50 c.

*Accademia delle Scienze* (*Museum of Antiquities and Picture Gallery*; p. 32), week-days 10-4 (May-Oct. 9-4), 1 fr.; Sun. and holidays 1-4, free. On certain holidays open in the morning also.

*Armeria Reale* (*Armoury*; p. 31), daily 11-3; on week-days tickets must be obtained (gratis) at the Ufficio della Direzione, on the staircase.

*Biblioteca Nazionale* (p. 39), daily (except Sun.) in summer 9-5 (Nov. to April 9-4 and 7-10); closed in September.

*Castello Medioevale* (p. 40), daily 9-12 and 2-6, 50 c.

*Mole Antonelliana* (p. 39), daily 7-5, 50 c.

*Monte dei Cappuccini* (*Belvedere of the Italian Alpine Club*; p. 40), Nov. to Feb. 8-11.30 and 1-5, May to Aug. 5-11.30 and 2-6; at other times 6.30-11.30 and 1-6; 40 c., Sun. 25 c.

*Museo Civico* (*Arte applicata all' Industria and Belle Arti*; pp. 39, 38), week-days 9-4, 1 fr.; Tues., Thurs., Sun. and holidays 12-4, free.

*Museo Industriale Italiano* (p. 35), Sun. & holidays 12.30-4, free.

*Museo Nazionale d'Artiglieria* (p. 38), week-days 10-12 & 2-4, Sun. and holidays 10-12; tickets obtained at the Direzione dell' Officina di Costruzione d'Artiglieria, Via dell' Arsenale 24.

*Museo di Storia Naturale* (p. 32), daily, except Mon., 1-4, free.

*Palazzo Reale* (p. 30), daily 9-4; fee 1 fr.

*Reale Pinacoteca*, see *Accademia delle Scienze*.

**Principal Attractions** (1-1½ day): Armoury (p. 31), Picture Gallery (p. 33) and Museum of Antiquities (p. 32), monuments in the Cathedral (p. 36), view from the Mole Antonelliana (p. 39), from the Monte dei Cappuccini (p. 40), or from the Superga (p. 41). — Excursion to the Sagra di San Michele (p. 3).

**Turin** (785 ft.), Ital. *Torino*, the ancient *Taurasia*, capital of the Taurini, a Ligurian-Celtic tribe, destroyed by Hannibal B.C. 218, afterwards the Roman *Augusta Taurinorum*, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1720 it was the capital of the Kingdom of Sardinia, and from 1859 to 1865 of Italy. The seat of a university (founded in 1404), of an archbishop, and of a military academy, and headquarters of the 1st Italian army corps, this great city lies in an extensive plain on the Po, which receives the waters of the *Dora Riparia* below the city. The plain of the Po is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by the *Colli Torinesi* rising on the right bank (Monte dei Cappuccini, p. 40; Superga, p. 41). Turin was the chief centre of those national struggles which led to the unification of Italy. The removal of the seat of government to Florence impaired the prosperity of the citizens for a time, but they have long since recovered their losses. The rapidly increasing population now numbers about 350,000, including the suburbs.

Turin is conspicuous among the cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses (*Isole*), long, broad, straight streets (*Vie*), frequently with arcades (*Portici*), and spacious squares, usually adorned with gardens and numerous monuments. Its history explains this. The plan of the old town, with slight variations,

is the same as that of the colony founded by the Emperor Augustus, or even of an older Roman camp. It formed a rectangle of 2210 ft. in length and 1370 ft. in breadth, and had eleven towers on each side. Its site is now bounded by the Piazza Castello on the E., the Via della Consolata and the Corso Siccardi on the W., the Via Giulio on the N., and the Via Santa Teresa on the S. The ancient *Via Decumana* is represented by the modern Via Garibaldi and the *Via Principalis* by the Via Porta Palatina and the Via San Tommaso. Besides the N. main gate, or *Porta Principalis Dextra* (now the Porta Palatina, p. 36), fragments still remain of the E. main gate (*Porta Decumana*, see below) and of the ancient N.W. corner-tower, beside the Consolata (p. 37). — In the 17th cent. a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1536, and finally the siege of 1706 cleared away most of the old buildings and gave the town its present regular and modern appearance. The fortifications were demolished in 1801 and 1857.

The spacious PIAZZA CASTELLO (Pl. E, 2, 3) forms the centre of the town. From this point the busiest streets diverge: *Via Roma*, *Via Pietro Micca*, *Via Garibaldi*, *Via dell' Accademia delle Scienze*, and *Via di Po* (p. 38). — In the S.E. angle of the Piazza Castello is the *Galleria dell' Industria Subalpina* (Pl. 19), the other end of which is in the Piazza Carlo Alberto (p. 32).

The **Palazzo Madama** (Pl. E, 3), a lofty and cumbrous pile in the centre of the Piazza Castello, had as its nucleus a mediæval castle built on the site of the Roman *Porta Decumana* (see above). This *Castrum Portae Phibellonae*, strongly fortified by William of Montferrat towards the end of the 13th cent., was extended on the E. side and protected by two lofty sixteen-sided towers in 1416 by Lodovico d'Acaia. Farther alterations were made by Charles Emmanuel II., but the building owes its present name to his widow, Maria, who as Dowager Duchess ('*Madama Reale*') embellished it in 1718 by the addition of a handsome double flight of steps and the façade on the W. side, from a design by *Fil. Juvara*. The apartments on the first floor, which were redecorated at the same period, were used from 1848 to 1860 as the meeting-place of the Sardinian Senate. The palace now contains several institutions, including the *State Archives* and an *Observatory*, in the towers concealed by the W. façade. — In front of it stands a *Monument to the Sardinian Army* (Pl. 28) by Vinc. Vela, erected by the Milanese in 1859; on the S. side is a bronze statue of the electrician *Galileo Ferraris* (1847-97), by L. Contratti (1902).

At the N.W. corner of this piazza is the church of *San Lorenzo* (Pl. E, 2), by Guarini (1687), with a peculiar dome, and destitute of façade. The interior displays an exaggerated baroque style.

On the N. side of the Piazza Castello rises the **Palazzo Reale**, or *Royal Palace* (Pl. E, 2), a plain brick edifice begun in 1646 under Charles Emmanuel II. The palace-yard (a public thoroughfare) is separated from the Piazza by a gate, the pillars of which are adorned with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the left in the hall of the palace (ad-

mission free), near the staircase, is an equestrian statue of *Duke Victor Amadeus I.* (d. 1637); the statue is of bronze, the horse in marble; below the latter are two slaves. The handsome staircase is embellished with statues of Emmanuel Philibert by *Santo Varni*, and Charles Albert by *Vinc. Vela*.

The \**Interior* (adm., see p. 29; we begin with the Sala degli Svizzeri) contains a series of handsome apartments with ceiling-decorations by *Bellosio* (1844), *Daniel Seiter* of Vienna (1690), *Claudio Beaumont*, and the brothers *Fea* (1660), and with tapestry made at Turin (17-18th cent.). The private apartments of Victor Emmanuel II. are not shown.

The remains of a *Roman Theatre* were discovered in 1899 in the basement (no adm.).

The S.E. wing of the palace contains the \**ROYAL ARMOURY* (*Armeria Reale*; Pl. E, 2), entered from the arcade of the Prefettura (Pl. E, 2; first door to the left); admission, see p. 29. The collection, which is on the second story, is very choice. Catalogue (1891) 3 fr.

*Room I (Rotonda)*. To the right are Indian weapons and gifts of honour to Victor Emmanuel II. Beyond the door: scimitar of Tippoo Sahib, Sultan of Mysore (d. 1799); two suits of Saracenic armour; weapons from Abyssinia; Japanese weapons and armour; models of modern weapons; Turkish and Persian weapons. In the centre of the room are a bronze statuette of Napoleon I. (by Marochetti), a sword he wore, and a quadrant he used when a young officer; two French regimental eagles; gifts of honour to King Humbert; memorials of the Duke of Abruzzi's Arctic Expedition (1899-1900); Moltke's Italian orders; the favourite horse of Charles Albert. Piedmontese flags from the wars of 1848-49 and 1859 over the cabinets. — The long *HALL (Galleria Beaumont)* contains the equestrian armour of Cardinal Ascanio Maria Sforza Visconti (15th cent.); on the right, several suits of armour worn by members of the Brescian family of Martinengo (16th cent.); campaign suit of Prince Eugene (1706); fire-arms; shields, helmets, daggers, maces; sword attributed to *Donatello*, and another at one time erroneously attributed to *Benvenuto Cellini*. Under glass, a shield, embossed with scenes from the war of Marius against Jugurtha. By the left wall, as we return: under glass, so-called sword of St. Maurice (a work of the 13th cent.); adjacent, an ancient rostrum in the form of a boar's head, found in the harbour at Genoa. Farther on a Turkish suit of equestrian armour, said to have belonged to Mohammed II.; armour of Duke Emmanuel Philibert, Viceroy of Sicily (early 17th cent.); prehistoric, Etruscan, and Roman weapons; fine helmets and shields of the 15-16th cent.; sword of the Imperial General Johann von Werth (d. 1652), bearing a German inscription in verse. — The windows on the right command a fine view of the palace garden and the Superga (p. 41).

On the floor below is the *ROYAL LIBRARY (Biblioteca del Re)* of 70,000 vols. and 3000 MSS. (shown only on application to the librarian), containing valuable geographical, historical, and genealogical works, miniatures of the 14-16th cent., drawings by *Leonardo da Vinci* (\*Portrait of himself), *Fra Bartolomeo*, *Correggio*, *Gaudenzio Ferrari*, etc. — A staircase ascends hence to the *Collection of Coins*, trinkets, enamels, carved ivory, etc., in a small room adjoining the Armoury.

The *Palace Garden (Giardino Reale*; Pl. E, F, 2), entered from the arcade opposite the Palazzo Madama, is open on Sun. and festivals, between 1st July and 1st Oct., 11-5 o'clock (military music; p. 28). Fine view of the Superga. — *Cathedral*, see p. 36.

In the *PIAZZA CARIGNANO*, a little to the S. of the Piazza Castello, rises the *Palazzo Carignano* (Pl. 41; E, 3), with a curious brick façade, erected by *Guarini* in 1680. Victor Emmanuel II.



was born in this palace. The Sardinian Chamber of Deputies met here from 1848 to 1859, and the Italian Parliament from 1861 to 1864. The handsome façade at the back, in the Piazza Carlo Alberto, was added in 1864-71 by *Ferri* and *Bollati*.

The palace contains the MUSEO DI STORIA NATURALE (adm., see p. 29). The collection is divided into the *Geological and Comparative Anatomy Section* in the E. wing and the *Zoological and Mineralogical Section* in the W. wing. The palæontological division contains a fine collection of fossil mollusca from the tertiary formations, and the skeletons of a gigantic armadillo (*Glyptodon Clavipes*), a *Tetralophodon Arvernensis*, a *Megatherium Cuvieri*, and other antediluvian animals.

In the Piazza Carignano stands the marble statue of the philosopher and patriot *Vincenzo Gioberti* (1801-52), by *Albertoni*, erected in 1859. — The PIAZZA CARLO ALBERTO (Pl. E, 3) contains a bronze monument to *King Charles Albert*, designed by *Marochetti* (1861).

In the vicinity, Via dell' Accademia No. 4, at the corner of the Piazza Carignano, is the **Palazzo dell' Accadēmia delle Scienze** (Pl. E, 3), formerly the Jesuit College, erected by *Guarini* in 1679. On the GROUND FLOOR, to the right, are Egyptian, Roman, and Greek sculptures (key kept on the first floor); on the FIRST FLOOR smaller antiquities; on the SECOND FLOOR (98 steps) the picture-gallery. Admission, see p. 29.

The **Museum of Antiquities** (*Reale Museo delle Antichità*) had as its nucleus the Egyptian collection founded about 1820 by *Bern. Brovetti*. Director, *Prof. Schiaparelli*. No catalogue.

ROOMS I AND II on the ground-floor contain the larger Egyptian antiquities: large sphinxes, figures of idols and kings, architectonic fragments, models of temples, and plaster casts. The finest objects are, in R. I (Sala di Ramesse II.): large capital in the shape of a wreath of lotus-flowers; colossal head of a king of the Early Empire; two statues of Amenophis II., and a diorite \*Statue of Ramses II. (Sesostris); in R. II (Sala di Tutmosi III): colossal statues of Kings Thutmosis III. and Horemheb. — We now enter the GALLERY, to the left. 1st Section: Græco-Roman sculptures found in Egypt and Rome. Amazon (in green basalt; freely restored); fragment of a fine relief (youth in a chariot with four horses), probably a Greek work. In this section are also cinerary urns and other Etruscan antiquities from Luna (p. 119). 2nd Section. Remains of a Roman mosaic (myth of Orpheus) and inscriptions found in Piedmont. 3rd Section: Roman inscriptions and architectural fragments.

The Egyptian collections are continued on the FIRST FLOOR. In the 1st Room (Sala delle Mummie) are mummy-coffins, mummies, mummy wrappings, canopi, scarabæi, amulets, etc. Among the papyri is a 'Book of the Dead', edited by Lepsius. In the centre are the mummy of a priest and the coffin of a scribe, bearing hieratic inscriptions from the Book of the Dead. — The 2nd Room (Sala del Papiro Regio) contains reliefs and inscriptions, from the 5th Dynasty down to the Roman period; statuettes of the Early Empire, the Middle Empire, and the New Empire. In the centre, in a case resembling an Egyptian house, are papyri of the 20th Dynasty. Fragments from the archives of a temple in the Necropolis of Thebes. The desk-cases contain a celebrated list of the kings of Egypt down to the 19th dynasty, discovered by Champollion; remains of topographical plans of Egyptian gold-mines; a papyrus with caricatures, etc. — Adjoining is a small room containing Cyprian antiquities. — From R. 1 we enter *Gallery I*, to the left. To the right and in the centre are figures of Egyptian deities, amulets, articles used in worship; domestic utensils, vases, textile fabrics, toilet-articles, weapons, sandals, etc. In the centre is the *Tabula Isiaca* found in the pontificate of Paul III., and a \*Statuette



of a girl (Nofrit), of the period of the New Empire. To the left are Egyptian antiquities of the Hellenistic, Roman, early-Christian, and Arab periods. — *Gallery 2.* To the right and in the centre, prehistoric antiquities from Egypt (before the 35th cent. B.C.); to the left, prehistoric and ethnographical collections from the Congo; weapons and utensils from Somaliland. — *Room 3.* Prehistoric collection from Piedmont; casts of the reliefs of the triumphal arch at Susa (p. 44). In the centre, model of the largest 'Nurago' in Sardinia. — *Room 4.* Roman and Celtic antiquities found in Piedmont. Amongst the former are some fine glass and gold bronzes (a Silenus; Athena of the type of the Parthenos of Phidias; Roman portrait-bust of a member of the Gens Claudia). — *Room 5.* (to the left of Gallery 2). In the 1st section are Egyptian textiles of the Christian and Arab periods (including Coptic fabrics). 2nd Sec. (antiquities): Greek and Roman statuettes and utensils in bronze, Greek and Etruscan vases, pre-Roman glass and bronzes from Sardinia, Greek and Roman coins. In the centre, Statue of Cupid by *Michael Angelo* (?). 3rd Sec.: Ethnographical collections from America, the Fiji Islands, etc.

The \***Picture Gallery** (*Pinacotēca*) embraces 21 rooms, containing over 600 paintings. Director, *Al. Baudi di Vesme*. Good illustrated catalogue (1899), 4 fr. — The art-collections of the House of Savoy were founded by Charles Emmanuel I. (1580-1630) and were largely increased in 1741 by the purchase of Prince Eugene's valuable gallery, which included many Netherlandish works. A number of the paintings carried off by the French in 1798 remained in Paris after the conclusion of peace in 1815; and in 1832, the rest, which had meantime been scattered through various palaces, were collected to form a public gallery in the Palazzo Madama. They were transferred to the Academy in 1865.

This collection is important for the study of *Macrino d'Alba* (1470-1528) and his pupil *Defendente de Ferrari* (1470-1532), and of *Gaudenzio Ferrari* (c. 1471-1546), who was inspired by Leon. da Vinci and influenced by Perugino (Nos. 46 and 51). *Sodōma* (c. 1477-1549), who originally belonged to the Lombard school, is well represented. *Lorenzo di Credi's* (1459-1537) Madonna, No. 115, of his best period, shows that he was influenced by Leon. da Vinci. Among numerous and important works of the old Netherlandish school are: 188. *Petrus Cristus*; 202. *Memling*; 17, 264, 279, 288. by *Van Dyck*; 231, 261. Genre-pictures by *D. Teniers the Younger*; 393. *Rembrandt's* Old man asleep.

I. ROOM. Princes of the House of Savoy: 1. *Horace Vernet*, King Charles Albert; 5. *J. van Schuppen*, Prince Eugene; 12. *N. Mignard*, Françoise d'Orléans, first wife of Charles Emmanuel II.; \*17. *Van Dyck*, Prince Thomas (1634).

II. ROOM. Chiefly Piedmontese masters of the 14-16th cent.: 21. *Barnaba da Modena*. Madonna (1370); *Macrino d'Alba*, 23. St. Francis receiving the stigmata (1506), \*26. Madonna with SS. John the Baptist, James, Hugh, and Jerome (the painter's masterpiece; 1498). 31, 33. Altar-wings with St. Louis of Toulouse and SS. Peter, Paul, and Bonaventura (?); between these, 29bis. *Gior. Mart. Spanzotti*, Madonna enthroned; *Defendente de Ferrari*, 35. Betrothal of St. Catharine, 36. Madonna with SS. Michael and Barbara (on the predella of the ancient frame, the Legend of St. Barbara), 38. Saints.

III. ROOM. *Gaudenzio Ferrari*, 43. Visitation, \*46. St. Peter and donor, 48. Joachim driven from the Temple, 49. Madonna enthroned and two saints, 50. Crucifixion (in distemper), 51. Pietà.

IV. ROOM. *Sodoma*, 56. Holy Family, 59. Lucretia, \*63. Madonna enthroned with SS. Jerome, John the Evangelist, Lucia, and Catharine.

V. ROOM. Piedmontese masters of the 11th and 18th centuries.

VI. ROOM. Tuscan School (15-16th cent.): 103, 101, *Fra Angelico da Fiesole*, Adoring angels; 106. *Style of Sandro Botticelli*, Triumph of Chastity; 110. *Botticelli*, Madonna; 112. *Franciabigio*, Annunciation; \*115, 116. *Lor. di Credi*, Madonnas; 117. *Piero Pollaiuolo*, Tobias and the archangel Raphael; 122, 123. *Ang. Bronzino*, Eleonora da Toledo and her husband Cosimo I. of Medici; *Bald. Peruzzi*, 129. Head, 131. Design of a façade (drawing).

VII. ROOM. Various Italian Schools (15-16th cent.): *Ambrog. Borgognone*, 134. St. Ambrose preaching and consecration of St. Augustine, 135. Madonna; above, 140. *Gianpietrino*, SS. Catharine and Peter Martyr; 141. *Paolo da Brescia*, Madonna and four saints (triptych, 1459); 145. After *Raphael*, Portrait of Pope Julius II. (p. 492); \*146. *Raphael*, Madonna della Tenda (a very fine picture, but the original is at Munich); 148. *Franc. Penni*, Good copy of Raphael's Entombment in the Borghese Gallery at Rome (1518); 149. *Giulio Clorio*, 'Il Santissimo Sudario' (comp. p. 36); 157. *Giov. Bellini*, Madonna (ruined by retouching); 155. *Franc. Francia*, Entombment (1515); 161. *Titian*, St. Jerome (a late work; injured); 162. *Gregorio Schiavone*, Madonna; 164. *Mantegna*, Madonna and saints (much retouched); 165. After *Titian*, Pope Paul III. (original at Naples). — The ANTE-ROOM and ROOM IX contain a collection of drawings, engravings, and woodcuts by old masters (changed from time to time).

VIII. ROOM. 167. *Desiderio da Settignano*, Madonna (marble relief); 168. *Studio of the Della Robbia*, Adoration of the Infant Saviour (terracotta relief). — 169-186. Porcelain-paintings by A. *Constantin* of Geneva (chiefly copies of famous pictures; c. 1820). — We pass through R. IX to the —

X. ROOM. Netherlandish Schools (15-17th cent.); \*187. *Jan van Eyck* (?), St. Francis receiving the stigmata; 188. *Petrus Cristus*, Madonna; \*189, 190. *Rogier van der Weiden*, Visitation, with portrait of the donor (retouched); 192. *Flemish Master of the Female Half-figures*, Crucifixion (triptych); \*202. *H. Memling*, The Passion, a chronological representation in the popular style of the North (in the foreground excellent portraits of the donor and his wife); 218. *Teniers the Younger*, The painter's wife; 223. *Ant. Sallaert*, Procession in Brussels; 231. *Teniers*, Tavern-scene; 231. *Jan Brueghel*, Landscape.

XI. ROOM. Dutch School (17th cent.): 261. *Teniers*, Card-players; \*261. *Van Dyck*, Children of Charles I. of England (1635); 274. *Rubens*, Sketch of his apotheosis of Henri IV. in the Uffizi (p. 495); *Van Dyck*, \*279. Infanta Isabella of Spain, 288. Holy Family (showing the influence of Titian); 292. *Fyt*, Still-life; 296. *Snyders*, Fruit.

XII. ROOM. German and Spanish Schools. 303. *H. Holbein the Younger*, Portrait of Erasmus (a copy of the original in Parma); 313, 318. *Angelica Kauffmann*, Sibyls; between these, 315. *Netscher*, Scissors-grinder (1662); \*320. *Velazquez*, Philip IV. of Spain; 322. *Ribera*, St. Jerome.

XIII. ROOM. French School (17-18th cent.): 330. *N. Poussin*, St. Margaret; 338. *P. Mignard*, Louis XIV. on horseback; 343, 346. *Claude Lorrain*, Landscapes; 350. *F. Desportes*, Still-life; 352. *Bourguignon*, Battle against the Turks; 360. *Mme. Vigée-Lebrun*, Portrait (1792).

XIV. ROOM. Netherlandish Schools (16-17th cent.): 362. *Engelbrechtsen*, Crucifixion (triptych); *G. Dou*, 375. Portrait of a geographer, 377. Girl at a window (1662); 379. *Frans van Mieris the Elder*, Portrait of himself (1659); 392. *B. Fabritius*, Expulsion of Hagar (1655); \*393. *Rembrandt*, Old man asleep, resembling the artist's father (an early work. ca. 1629); 395. *Mytens* and *Steenwyck*, Charles I. of England (1627); *Philips Wouwerman*, 402. Battle, 404. Horse-market; 406. *Paul Potter*, Cattle (1649); \*412. *Saenredam*, Synagogue, the figures by A. *van Ostade*; 419, 420. *J. D. de Heem*, Fruit and flowers.

XV. ROOM. Landscapes of the Dutch school, etc.; at the exit, 444. *J. van Ruysdael*, Landscape.

XVI. ROOM. Italian Schools (17th cent.): 461. *Giulio Cesare Procaccini* (here attributed to *Giov. Battista Crespi*), SS. Francis and Carlo Borromeo adoring the Madonna; \*465. *Caravaggio*, Lute-player; 474. *Sassoferrato*, Madonna; 478. *Carlo Dolci*, Madonna; 479. *Carlo Maratta*, Archangel Gabriel; 482. *Sassoferrato*, Madonna della Rosa; above, 477, 483. *G. Poussin*, Landscapes.

XVII. Room. 491. *Guercino*, St. Francesca Romana; 492, 493. *Albani*, Salmacis and the Hermaphrodite; 496. *Guido Reni*, Putti; 497. *Guercino*, Return of the Prodigal Son; 501. *Gius. Maria Crespi*, St. Nepomuk in the confessional; 504. *Elisabetta Sirani* (?), Death of Abel. — In the corners; 489, 495, 500, 509. *Franc. Albani*, The four Elements.

XVIII. Room. 534. *Guercino*, Ecce Homo; 548. *Strozzi* (?), Homer.

XIX. Room. Chiefly Venetian Schools (16-18th cent.): 564. *Paolo Veronese*, Danaë; 567. *Ant. Badile* (master of P. Veronese), Presentation in the Temple; 572. *P. Veronese*, The Queen of Sheba before Solomon; 573. *Giov. Savoldo*, Holy Family; 575. *School of P. Veronese*, Finding of Moses.

XX. Room. \*580. *P. Veronese*, Mary Magdalen washing the Saviour's feet; 582, 585. *Bern. Belotto*, Views of Turin; 587. *Jac. Bassano*, Cupid at the forge of Vulcan; 590. *Canaletto*, Piazzetta in Venice; 594. *Giov. Batt. Tiepolo*, Triumph of Germanicus.

XXI. Room. Battles of Prince Eugene, by *Huchtenburgh* and others.

Opposite the Academy, to the E., is the large church of *San Filippo* (Pl. 9; E, 3), erected by Guarini in 1679, and restored by Juvara in 1714. The portico in front is a later addition. The church contains pictures by *Guercino* and others.

The spacious PIAZZA SAN CARLO (Pl. D, E, 3) is embellished with an equestrian \***Statue of Duke Emmanuel Philibert**, in bronze, designed by *Marochetti* (1838). The relief on the W. side represents the Battle of St. Quentin (1557); that on the E. side the Peace of Cateau-Cambrésis (1559), by which the duchy of Piedmont was restored to the House of Savoy; the duke as '*pacem redditurus*' is in the act of sheathing his sword. — The two churches on the S. side of the piazza are SAN CARLO and SANTA CRISTINA, both founded at the beginning of the 17th cent., with façades of later date: that of S. Cristina by Juvara (1718), that of S. Carlo by Grassi (1836). S. Carlo contains a monument of the condottiere Francesco Maria Broglia and a high-altar-piece by Morazzone.

The VIA ROMA leads from the Piazza San Carlo to the N. to the Piazza Castello (p. 30), and to the S., passing the *Galleria Nazionale* (Pl. D, 4), built in 1889, to the Piazza Carlo Felice (p. 38) and the central railway-station; to the E. the Via Maria Vittoria, with the *Pal. della Cisterna* (Pl. 44, E 3; at the corner of the Via Carlo Alberto), the residence of the Duke of Aosta, leads to the Piazza Carlo Emanuele Secondo (see below). — No. 32 in the Via dell' Ospedale is the *Museo Industriale Italiano* (Pl. 39, E 4; adm., see p. 29).

The AIUOLA BALBO (Pl. E, 4), close by, is adorned with a monument to *Danièle Manin* (comp. p. 290), by Vela, and with marble statues of *Cesare Balbo* (1789-1853), the minister and historian, by Vela, and of the Piedmontese general *Bava*, by Albertoni. — To the N.E. are the grounds of the Piazza Cavour (Pl. E, F, 4), with a statue of the general and statesman *Count Robilant* (1826-88). — Farther on, in the direction of the Piazza Maria Teresa (Pl. F, 4), is a monument to *Gen. Guglielmo Pepe* (d. 1853), the gallant defender of Venice in 1849. — A few paces to the S., in the Via Mazzini, stands the domed church of *San Massimo* (Pl. E, 4), built in 1845-54 by *C. Sada*. The interior contains good modern frescoes.

The Piazza Bodoni (Pl. E, 4), to the S.W. of the Aiuela Balbo, is adorned with an equestrian statue of *General Alfonso Lamarmora* (d. 1878), well known from the Crimea and the wars of 1859 and 1866.

In the centre of the PIAZZA CARLO EMANUELE SECONDO (Pl. E, 3, 4), commonly called the '*Piazza Carlina*', rises the imposing marble

**Monument of Cavour**, by *Giov. Dupré*, erected in 1873. Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'. — A tablet at *Via Cavour*, No. 8, marks the house (Pl. D, 4) in which Count Camillo Cavour (1810-61) was born.

Adjoining the *Pal. Reale* (p. 30) on the N.W., in *Via Venti Settembre*, is the **Cathedral** (*San Giovanni Battista*; Pl. E, 2), erected on the site of three earlier churches in 1492-98 by *Meo del Caprina* of Florence, in the Renaissance style. The upper part of the tower dates from 1648.

The Interior consists of nave, aisles, and transept, with an octagonal dome. Over the W. portal is a copy of *Leon. da Vinci's Last Supper* (p. 154). Over the second altar on the right is an altar-piece (*Madonna and saints*) by *Defendente de Ferrari* (restored in 1899). Frescoes on the ceiling modern. The seats of the royal family are to the left of the high-altar.

Behind the high-altar is the **Cappella del Santissimo Sudario or della Santissima Sindone** (open during morning mass till 9 o'clock; reached by 37 steps to the right of the high-altar), constructed in 1694 by *Guarini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. The monuments were erected by King Charles Albert in 1842 to the memory of illustrious members of his family: (r.) *Emmanuel Philibert* (d. 1580), 'restitutio imperii', by *Pompeo Marchesi*; *Prince Thomas* (d. 1656), 'qui magno animo italicam libertatem armis adseruit nec prius dimicare destitit quam vivere', by *Gaggini*; *Charles Emmanuel II.* (d. 1675), by *Fraccaroli*; *Amadeus VIII.* (d. 1451), by *Cacciatori*. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Santissimo Sudario or Santissima Sindone*, a part of the linen cloth in which the body of the Saviour is said to have been wrapped. This was brought from Cyprus to Chambéry in 1452 and since 1578 has been preserved at Turin.

From the *Piazza San Giovanni* the *Via Quattro Marzo* leads to the W. to the *Palazzo di Città* (see below). — Behind a railing on the right in the *Via Venti Settembre* are some remnants of the *Roman Town Wall*. Farther on we turn to the left and reach the **Porta Palatina**, or *Palazzo delle Torri* (Pl. E, 2; p. 29), a Roman gateway with two sixteen-sided brick towers, restored and exposed to view in 1905. — At the S. end of the *Via Porta Palatina*, to the right, is the church of **Corpus Domini** (Pl. D, E, 2), erected in 1610 by *Ascanio Vittozzi*, on the site of a chapel built to commemorate a miracle of the Host (1521). The interior was altered in 1753. — In the adjacent church of *Santo Spirito*, dating from 1610 and restored in 1743, *Rousseau*, an exile from Geneva, at the age of 16, became a Roman Catholic in 1728, but he again professed Calvinism at Geneva in 1754.

The *Piazza del Palazzo di Città*, a few paces to the W., is adorned with a monument to *Amadeus VI.* (Pl. 21), the 'Conte Verde' (d. 1383; p. 26), conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group by *Palagi* (1853).

The **Palazzo di Città** (Pl. D, 2), or town-hall, was erected by *Lanfranchi* in 1669. The marble statues beside the entrance of (1.)



*Prince Eugene* (d. 1736; by Simonetta) and (r.) *Prince Ferdinand* (d. 1855; by Dini), Duke of Genoa and brother of Victor Emmanuel II., were erected in 1858; that of *King Charles Albert* (d. 1849), by Cauda, in the colonnade to the left, was erected in 1859; that of *King Victor Emmanuel II.* (d. 1878), by Vela, to the right, in 1860. The first floor contains the *Biblioteca Civica*.

The Via Milano leads hence to the N. to the church of *San Domenico* (Pl. 8, D 2; founded in 1354 and frequently restored), which contains a Madonna and St. Dominic by Guercino; and the Via Corte d'Appello to the W. to PIAZZA SAVOIA (Pl. D, 2), in which rises an obelisk, 75 ft. in height, commemorating the abolition of ecclesiastical jurisdiction by the minister Siccardi in 1850. — A few yards to the W., in the Via del Carmine, is the *Chiesa del Carmine* (Pl. 1; C, D, 2), designed by Juvara (modern façade).

The Via della Consolata leads from the Piazza Savoia to the N. to the church of La Consolata. At the S. end of this street (No. 1) is the *Palazzo Paesana* (Pl. 45; D, 2), built in the 18th cent. by Planteri, a pupil of Juvara, with an imposing vestibule and staircase.

**La Consolata** (Pl. 2; D, 2), formed by the union of two churches, is a building in the baroque style, erected by *Guarini* in 1679, decorated by *Juvara* in 1714, and sumptuously rebuilt in 1903-4. The oval church of *Sant' Andrea* is adjoined by a *Campanile* (10th cent.?), a relic of the convent of Sant' Andrea, and opens, on the right, on a new chapel, containing a highly-revered image of the Madonna. Adjoining is the hexagonal *Santuario della Consolata*, with several circular side-chapels. A new chapel to the left contains kneeling statues in marble of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel II. (both of whom died in 1855), by Vela, erected in 1861.

From the Piazza Castello (p. 30) the narrow Via Garibaldi leads to the PIAZZA DELLO STATUTO (Pl. C, 2), with the huge *Mont Cenis Tunnel Monument*, by Tabacchi (1879): the Genius of Science soars above a pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are the names of the engineers.

From the Via Garibaldi we proceed to the S. by the Corso Siccardi to the **Giardino della Cittadella** (Pl. C, D, 2), with statues of *Brofferio* (1802-66), poet and radical politician, and the jurist *G. B. Cassinis*.

Outside the **Maschio della Cittadella** (Pl. 20; C, 3), the former entrance to the citadel (erected in 1565 and nearly all pulled down in 1857), is a monument in memory of *Pietro Micca*, the heroic 'soldato minatore', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. The in-



terior accommodates the *Museo Nazionale d'Artiglieria*, a collection of weapons of all periods, comprising pieces of ordnance from the 14th cent. to the present day; adm. see p. 29).

In the pretty grounds of the *VIA DELLA CERNAIA*, to the E. of the citadel, rises the statue of *General Alessandro Lamarmora* (d. 1855 in the Crimea), who founded the Bersaglieri in 1836.

In the *PIAZZA SOLFERINO* (Pl. D, 3) rises an equestrian statue of *Duke Ferdinand of Genoa* (p. 37), by Balzico (1877); the duke is represented as commander at the battle of Novara (p. 67), with his horse mortally wounded. The gardens of the piazza contain monuments of *General Gerbaix de Sonnaz* (d. 1867), by Dini, and the historian *Giuseppe La Farina* (d. 1863), by Auteri. — To the S.E. of the *Piazza Solferino*, in the *Via dell' Arsenal*, stands the *Artillery Arsenal* (Pl. D, 3, 4), founded in 1659.

Farther on the *Corso Siccardi* intersects the *PIAZZA VITTORIO EMANUELE SECONDO* (Pl. C, 4), in which was unveiled in 1899 the *Monument of Victor Emmanuel II.*, by P. Costa (d. 1901). The base is surmounted by four Doric columns of red Baveno granite, supporting a colossal statue of the king. The total height of the monument is 125 ft.

To the S. of the *Piazza*, *Corso Siccardi* 30, is the *Museo Civico di Belle Arti* (Pl. B, C, 4; adm., see p. 29).

In the vestibule, sculptures of the 19th cent.: in the central row to the right, *Canova*, Sappho; *Vela*, Dante; *Fantacchiotti*, Eve; *Emilio Franceschi*, Crucifixion of Eulalia, extremely realistic (1880); *Et. Ximenes*, The Kiss of Judas (bronze; 1884). Eight rooms contain modern Italian paintings. — On the upper floor, reached from Room VIII, is the *Museo del Risorgimento*, with battle-pieces and memorials of Charles Albert, Victor Emmanuel II., Humbert, Cavour, and Massimo d'Azeglio.

The broad *CORSO VITTORIO EMANUELE SECONDO* (Pl. A-E, 3, 4), intersecting the entire town, leads to the *Giardino Pubblico* (p. 40) and the *Ponte Umberto Primo* (p. 40). In the middle, in front of the *Central Station* (p. 27), to the left, extends the *PIAZZA CARLO FELICE* (Pl. D, 4), with its tasteful gardens, adorned with a bronze statue of *Massimo d'Azeglio*, patriot, poet, and painter (1798-1866), by Balzico, erected in 1873. This piazza is adjoined by two smaller ones, with statues of *L. Lagrange* (d. 1813; Pl. 31), the mathematician, and *Paleocapa* (d. 1869; Pl. 36), the politician.

To the E. of the *Piazza Carlo Felice* is the *Waldensian Church* (*Tempio Valdese*; Pl. D, E, 4, 5; see p. 44), the first Protestant church built at Turin after the establishment of religious toleration in 1848. A few paces farther on rises the church of *San Giovanni Evangelista* (Pl. E, 5), built by Count Mella in 1882.

In the *Via San Secondo*, to the S. of the *Corso Vittorio Emanuele Secondo*, rises the church of *San Secondo* (Pl. 16; C, 4), completed in 1882 in the Lombard style, with a campanile 170 ft. high. — A little to the S.W. of the Waldensian church, at the corner of the *Via Sant' Anselmo* and the *Via Pio Quinto*, is the *Synagogue* (Pl. 52; D, 5), in the Moorish style (1881). — In the *Piazza Saluzzo*, to the S.W., is the church of *Santi Pietro e Paolo* (Pl. 14; D, 5), with a Byzantine façade (1865).

In the *VIA DI PO*, which leads to the S.E. from the *Piazza Castello*, on the left (No. 17), is the *University* (Pl. E, 3; 2500 stu-

dents), erected in 1713 from designs by *Ant. Ricca*, with a handsome court and several statues. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions.

The UNIVERSITY LIBRARY, now the *Biblioteca Nazionale* (adm., see p. 29), was founded in 1720 by *Vittorio Amadeo II.*

The nucleus of the collection, which numbers over 275,000 printed vols. and 1500 MSS., consists of the former library of the house of Savoy. Among the MSS. are 59 codices from *Bobbio* (p. 361), *Theodoret's* Commentary on the Minor Prophets, with Byzantine miniatures (9th cent.), *Pliny's Historia Naturalis*, with miniatures of the school of Mantegna, the Apocalypse with commentaries by *Beatus*, *Cardinal Rosselli's* missal, and a French volume containing the Romance of *Huon of Bordeaux*. The 1905 incunabula include the *Rationale* of *Guglielmo Duranti*, printed by *Fust* at Mayence in 1459, and a copy of the great Bible of *Plantin*, presented by *Philip II.* of Spain to *Charles Emmanuel*. *Fr. Basso's* map of the world (1570), and about 10,000 woodcuts and engravings of various schools are also among the treasures of the library. — A disastrous fire in 1904 destroyed about 24,000 printed vols. and about 2000 MSS., including the famous '*Heures de Turin*', the *livre d'heures* of the Duke of Berry.

No. 6, to the right in the *Via Accademia Albertina*, is the **Accademia Albertina di Belle Arti** (Pl. E, F, 3; adm., see p. 29), founded in 1652, and transferred hither in 1833. It contains a small collection of pictures. Among the best of the older works (many copies) are: 140, 141. *Fra Filippo Lippi*, Four Fathers of the Church (wings of altar-piece). Also numerous \*Cartoons by *Gaudenzio Ferrari* and *Bern. Lanini*, and a cartoon of *Leon. da Vinci's* St. Anna with the Virgin and Holy Child (not genuine).

The *Via Montebello*, the next cross-street on the left, leads to the so-called **Mole Antonelliana** (Pl. F, 3; adm., see p. 29), begun in 1863 as a synagogue by *Al. Antonelli* (d. 1888) and completed by the city since 1878. It will be fitted up as a *Museo del Risorgimento* (comp. p. 38). It is a square building (44 yds. each way) resembling a tower, with a singular façade formed of several rows of columns; its height is 536 ft. (*Washington Obelisk* 555 ft.). The dome is striking from its bold disregard of the ordinary technical rules of construction. The square hall beneath the dome is upwards of 300 ft. high, and contains three galleries one above the other. The uppermost gallery (1024 steps) commands a splendid \*View of the city and the Alps, best by morning light. (Comp. the Panorama and p. 41.)

In the *Via Gaudenzio Ferrari*, No. 1, is the **Museo Civico d'Arte applicata all' Industria** (Pl. F, 3; adm., see p. 29).

FIRST FLOOR. 1st Room. Paintings by *G. Honthorst*, *Carlo Cignani*, *Jan Victors*, etc. — 2nd Room. Paintings by *Bagiardini*, *Ant. Vivarini*, etc. The central case contains illuminated manuscripts; missal of *Card. Dom. della Rovere* (15th cent.); statutes of the town of Turin; old prints. — 3rd Room. Caskets (14-17th cent.), old furniture and musical instruments, views of Turin, etc. — SECOND FLOOR. 4th Room (ante-room). Iron and brass works. — 5th Room. Handsome locks and keys; bronzes and bronze utensils, medals, plaquettes. — 6th Room. Enamels, glass vessels, precious stones, stained glass; in the middle, clocks, snuff-boxes, etc. — 7th Room. \*Collection of *Eglomisés* (painted glass, 13-18th cent.). — 8th & 9th Rooms. Spanish-Mauresque and Italian ceramic ware, including admirable speci-

mens from Vinovo (1776-1820) and Capodimonte and early Viennese ware. — 10th Room. Sculptures in marble, ivory, and wood. Six pieces of sculpture from the tomb of Gaston de Foix (p. 149), by *Bambaia*. — 11th Room. Textiles and costumes (14th cent.). — 12th Room. Embroideries; lace. — 13th Room (ante-room). Costumes, shoes, etc. — We return to the FIRST FLOOR. 14th Room. Wood-carvings. — 15th Room. Carved furniture and panels. — 16th Room. Choir-stalls from the abbey of Staffarda (16th cent.). — 17th Room. Furniture of the 17th and 18th centuries. — We descend to the GROUND FLOOR. 20th Room (gallery). Fragments of buildings and sculptures, terracottas. — 21st Room. Carved wooden Gothic ceiling from St. Marcel in the Val d'Aosta (15th cent.). — 23rd Room. State carriages of the Archbishop of Turin (end of the 18th cent.) and of Cavour, Garibaldi's travelling carriage. — 24th Room. Model of a large Venetian galley (*peota*) of 1730.

The Via di Po (p. 38) ends at the large PIAZZA VITTORIO EMANUELE PRIMO (Pl. F, 4), on the other side of which is the handsome *Ponte Vittorio Emanuele Primo* (Pl. F, G, 4), crossing to the Gran Madre di Dio (p. 41). From the S. side of the piazza the *Corso Cavour* (Pl. F, 4, 5), adorned with a *Monument of Garibaldi*, leads to the *Ponte Umberto Primo* (Pl. F, 5), the iron bridge at the E. end of the Corso Vitt. Emanuele II. (p. 38), and to the Giardino Pubblico.

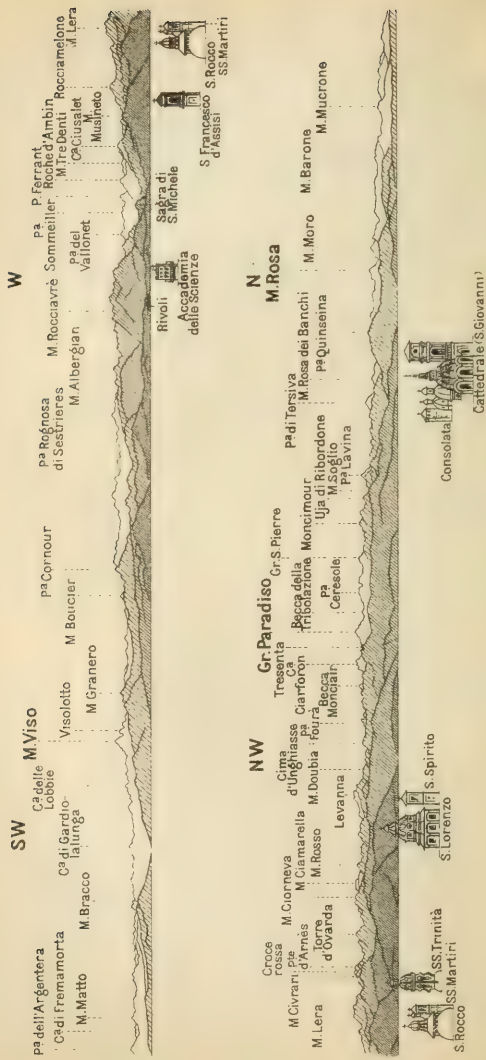
The *Giardino Pubblico* or *Parco del Valentino* (Pl. E, 5-7), an attractive promenade (café-restaurant), commands attractive views of the well-wooded right bank of the Po (several piers on the river). In the middle of the park are the *Botanical Garden* and the \**Castello del Valentino*, a building in the French style with four towers, begun in 1650 for the Madama Reale Christine, wife of Vittorio Amedeo I., by a pupil of Sal. Debrosse, but left unfinished. Since 1860 the château has been occupied by the *Polytechnic School* (*Reale Scuola d'Applicazione per gli Ingegneri*). In the court is a bronze statue of *Quintino Sella*, the scholar and statesman (1826-84). On the S. side of the garden, beyond the lake (skating in winter, *pattinaggio*), rises the colossal bronze equestrian statue of *Duke Amadeus of Aosta* (1845-90; 1870-73 king of Spain), by Calandra (1902); on the pedestal are reliefs representing scenes from the history of the princes of the house of Savoy. A little to the E., on the Po, is the *Castello Medioevale* (adm., see p. 29), an interesting reproduction of a castle of the 15th cent., and of the little borough belonging to it (1884; restaurant).

On the *Right Bank* of the river, at the E. end of the Corso Vittorio Emanuele Secondo (p. 38), stands the large *Crimean Monument* (Pl. 25; F, 5), by Luigi Belli, erected in 1892 to commemorate the war of 1855-56.

The Via Moncalieri leads from the bridge to the left, along the bank of the river, to (5 min.) the *Monte dei Cappuccini* (Pl. F, G, 5; 958 ft.), a wooded hill rising 164 ft. above the Po and ascended by a cable-tramway (return-fare 15 c.). At the top are a Capuchin monastery, founded in 1583, the church of *Santa Maria del Monte*, a garden-restaurant, and a *Station of the Italian Alpine Club*, with maps and other collections, and a belvedere (adm., see p. 29).







Panorama delle Alpi dalla Mole Antonelliana



The \*View (best by morning-light) embraces the river, city, plain, and the chain of the Alps in the background. The prominent heights are: to the N., the snowy peaks of Monte Rosa (15,215 ft.); to the N.W., the Gran Paradiso (13,324 ft.; concealing Mont Blanc), Monte Levanna (11,875 ft.), and the Ciamarella (12,060 ft.); more to the W. is the Rocciamelone (11,604 ft.), concealing Mt. Cenis; then, to the left, the valley of Susa (p. 44), with the Sagra di San Michele (p. 3) on a conspicuous hill; farther to the S.W. Monte Viso (12,610 ft.).

Near the Monte dei Cappuccini, opposite the Ponte Vittorio Emanuele Primo (p. 40), stands the church of **Gran Madre di Dio** (Pl. G, 4), erected by *Ferd. Bonsignore* in 1818-31 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. In front of the church rises a monument of the king by Gaggini.

The **Cemetery** (*Campo Santo Generale*; Pl. G, H, 1), 1 $\frac{1}{4}$  M. to the N.E. of the Piazza Castello (open 10-4 in winter in fine weather; in March, April, Sept., and Oct. 9-6; in summer 8-12 and 2-7), is entered from the end of the Via Catania, which is reached from the Ponte delle Benne by the Strada del Regio Parco, a shady avenue (tramway from the Piazza Castello). In the front section, to the left by the wall, is the tomb of *Silvio Pellico* (d. 1854); in the section behind we observe the names of *D'Azeglio*, *Bava*, *Brofferio*, *Gioberti*, *Pepe*, *Pinelli*, and other eminent Italians. — At the S. end is a *Crematorium* (Pl. G, H, 1, 2; adm. 9-12).

The \***Superga** or *Soperga* (2205 ft.), the royal burial-church since 1778, conspicuously situated on a hill to the E. of Turin, is well worthy of a visit in fine weather. A steam-tramway plies from the Piazza Castello to the village of (3 M.) *Sassi* in  $\frac{1}{2}$  hr.; thence we reach the top by cable-tramway in 20 min.; no change of carriages in the case of *treni diretti*; return-fares to Sassi 60 or 50 c., to the Superga 4 fr. 60 or 3 fr. 40 c. (on Sun. and holidays 2 fr. 15 or 1 fr. 55 c.). From Sassi the top may also be reached on foot in 1 $\frac{1}{2}$  hr. by a shady road (to the right as we quit the station, then by the first turning to the left).

The Superga, a votive offering dedicated by Victor Amadeus II. on the occasion of the raising of the siege of Turin in 1706 (p. 26), and erected in 1717-31 from designs by *Juvara*, is a handsome edifice with a lofty dome and an imposing portico in the style of an antique temple, and has a spacious octagonal interior. It includes a library and a suite of royal apartments (never occupied). We enter by the door on the left of the church. In the interior (closed 12-2) are shown a room hung with indifferent portraits of all the popes, the church, and the crypt containing monuments of the kings from Victor Amadeus II. to Charles Albert, and of Queen Maria Adelaide (p. 37) and Duke Amadeus of Aosta (p. 40). The dome (245 ft. high; 311 steps) commands a splendid \*\*View of the Alps, from Monte Viso to the Adamello Group (comp. the panorama, and

Cherubini's relief in the station-building), the Apennines, the valley of the Po, and the Colli Torinesi (p. 29). — *Albergo Ristorante della Ferrovia Funicolare*, déj. 2, D. 3-4, pens. 7 fr.; *Ristorante Belvedere*, déj. 1½, D. 2-3 fr., plainer.

About 4½ M. to the S. of Turin, on the line to Genoa (R. 11b) and also on the electric tramway to Trufareello (return-fare 80 c.), lies **Moncalieri** (*Albergo Roma*; *Ristorante Grotto Gino*), a pleasant little town of 10,000 inhab., picturesquely situated on the S.W. verge of the Colli Torinesi, and commanding a superb view. On a height above the town is the royal *Château* (15th cent.; rebuilt 17th cent.), in which Victor Emmanuel I. died in 1824. It is now the residence of Princess Clotilda of Savoy, widow of Prince Jérôme Bonaparte. The picture-gallery in the W. wing contains a series of large paintings illustrating the history of the House of Savoy. The last of the series, 'Delivery of the Plebiscite of Tuscany by Baron Ricasoli in 1860', is interesting from its numerous portraits (fee ½-1 fr.). Visitors to the château alight at the tramway-station before the town.

About 6 M. to the S.W. of Turin (steam-tramway, see p. 27) lies **Stupinigi** (800 ft.; *Albergo del Castel Vecchio*, at the back of the château, plain but good), a royal château, erected from designs by Juvara in the reign of Charles Emmanuel III. and occupied since 1900 as a summer-residence by the Queen-Dowager Margherita. It contains several rooms with fine frescoes and is surrounded by an extensive deer-park (visitors not always admitted).

Another steam-tramway (p. 27) connects Turin with **Carignano** (774 ft.), a town with 4700 inhab. and several fine churches, situated on the highroad to Nice. *San Giovanni Battista* was erected by Count Alfieri; *Santa Maria delle Grazie* contains a monument to Bianca Palæologus, daughter of Guglielmo IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — Carignano, with the title of a principality, was given as an appanage to Thomas Francis (d. 1656), fourth son of Charles Emmanuel I., from whom the present royal family is descended. — Steam-tramway to *Carmagnola*, see p. 50.

## 8. The Alpine Valleys to the West of Turin.

Strangers are not allowed to approach within 1 kilomètre (½ M.) of any frontier-fortress; and photographs must not be taken within 10 kilomètres (6 M.) of a fort.

a. FROM TURIN TO CERESOLE REALE. To (28 M.) *Cuorgnè*, railway in 1¾-2 hrs. (fares 3 fr. 45, 2 fr. 15 c.). The trains start at the Stazione di Porta Susa (p. 27). The most important intermediate stations are (7½ M.) *Settimo Torinese* (p. 65), (21½ M.) *Rivarolo Canavese*, junction of a branch-line via *Ozegna* (omn. to the royal château of *Agliè*) to *Castellamonte*, and (26 M.) *Valperga* (1280 ft.), the last commanded by the (1¼ hr.) *Sanuario di Belmonte* (2380 ft.; now an Observantine convent; view), founded by King Arduin (p. 54) in 1010 and rebuilt in 1300. — From *Cuorgnè* (1350 ft.; Alb. della Corona Grossa; Café-Restaurant de Paris; omn. to Locana twice daily in 2¼ hrs., 1½ fr.; one-horse carr. to Noasca 16, two-horse 27 fr.; carr. from the Grand Hôtel at Ceresole Reale meet the first morning train) a road ascends to the W. through the valley of the Orco (*Val Locana*) via (3½ M.) *Ponte Canavese* (1600 ft.; Alb. del Valentino), a picturesque little town at the mouth of the Val Soana, *Locana* (2025 ft.; Corona Grossa; Tre Pernici; Cervo), and *Perebecche* (p. 62), to (20½ M.) *Noasca* (3485 ft.; \*Alb. Reale,

R. 3 $\frac{1}{2}$  fr.). In the neighbourhood is the pretty waterfall of the *Noaschetta*. — A road (4 $\frac{1}{2}$  M.) leads from Noasca through the wild gorge of the Orco (the '*Scalari*' or '*Scalee di Ceresole*') to —

**Ceresole Reale** (4905 ft.; \**Grand Hôtel*, R. from 3 $\frac{1}{2}$ , B. 1 $\frac{1}{4}$ , déj. 3, D. 4, pens. incl. wine 12 fr.; *Hôt.-Pens. Bellagarda*, pens. from 8 fr., well spoken of; *Alb. Levanna*, plain), a village with 300 inhab., situated in a wide valley at the N.E. base of the four-peaked *Levanna* (11,875 ft.), is frequented as a summer-resort and possesses a chalybeate spring.

**Excursions** (guides, *Paolo Colombo, Bart. Rolando*, 5-6 fr. per day; mule and driver 10 fr.). *Viâ Grosso* and through fine fir-woods to the (1 hr.) *Alpi Crusonay* (5806 ft.), the (1 hr.) *Alpi Liet*, and the (25 min.) *Lagheti della Bellagarda* (7340 ft.), on the N.E. slope of the *Monte Bellagarda* (9642 ft.). — *Viâ Prera* to the (2 hrs.) *Lago di Dres* (6830 ft.), affording a fine view of the *Levannetta* (11,280 ft.). — From the ( $\frac{1}{2}$  hr.) *Parrocchia* (p. 59) to the (2 $\frac{1}{2}$  hrs.) *Alpi di Nel* and the *Lago di Nel* (7800 ft.), at the foot of the vast *Nel Glacier*. — Over the *Col de Nivolet* to *Val Saravanche* (with ascent of the *Gran Paradiso*) and *Villeneuve* (Aosta), see p. 59; to *Cogne*, see p. 63.

b. FROM TURIN TO LANZO, 20 M., railway in 1-1 $\frac{1}{4}$  hr. (fares 3 fr. 35, 2 fr. 25, 1 fr. 50 c.), starting from the *Via Ponte Mosca* (Pl. E, 1). — 4 $\frac{1}{2}$  M. *Venaria Reale*, with the ruins of a royal hunting-château, at the influx of the *Ceronda* into the *Stura*. The train crosses both streams and ascends the valley of the latter. — 13 M. *Cirìè* (1130 ft.; *Leon d'Oro*, etc.), with a 13th cent. Gothic church.

20 M. **Lanzo Torinese** (1770 ft.; *Posta; Europa; Rail. Restaurant*), prettily situated on a hill, with a ruined castle, and surrounded with villas. The *Ponte del Roc*, which crosses the *Stura* near Lanzo with an arch 120 ft. in width, was built in 1378.

To the N. of Lanzo opens the pretty valley of the *Tesso*, the chief place in which is *Coassolo Torinese* (2395 ft.; *Alb. d'Italia*, etc.); on the *Monte Bastia*, 1 $\frac{1}{2}$  hr. to the W., is the *Santuario di Sant' Ignazio* (3060 ft.).

Lanzo is the best starting-point for excursions in the three Valleys of the Upper *Stura* (omn. in summer to *Usseglio, Balme, and Forno*). The southernmost of these is the *VALLE DI VIÙ*, with the villages of *Viù* (2475 ft.; *Alb.-Ristor. Marchis; Corona Reale; Alb. di Viù*), *Lemie* (3150 ft.; *Stella; San Michele*), and *Usseglio* (4100 ft.; *Alb. di Francia; Cibrario*, etc.). The *Rifugio Pera Caval* (8465 ft.), between the *Monte Lera* (11,010 ft.) and the *Croce Rossa* (11,700 ft.), lies 4 hrs. to the W. — In the middle is the *VALLE D'ALA*, which diverges from the N. or chief valley at *Ceres* (2310 ft.; *Alb. di Ceres; Italia*), and contains the villages of *Ala di Stura* (3545 ft.; *Bruneri*) and *Balme* (4785 ft.; *Alb. Reale; Belvedere*). Between the two villages are the fine waterfall of the *Gorgia di Mondrone*, the *Albergo Broggi* (5605 ft.) on the *Piano della Mussa* (near the *Testa Ciarra* and *Rocca Nera*, of interest to geologists), and the *Rifugio Gastaldi* (8690 ft.), the starting-point for the ascents of the *Ciamarella* (12,060 ft.; guide from *Balme* 15-20 fr.) and the *Bessanese* (11,915 ft.; difficult; guide 25 fr.). — Through the northernmost, or *VALLE GRANDE*, a road ascends *viâ Chialumberto* (2805 ft.; *Posta; Albergo Fiorito*) and *Groscavallo* (3615 ft., *Piappetta; di Groscavallo*) to *Forno Alpi Graie* (3935 ft.; *Alb. delle Alpi*), at the S.E. base of *Monte Levanna* (see above). About  $\frac{1}{2}$  hr. to the S. is the pilgrimage-church *Santuario della Madonna del Forno*; and 2 $\frac{1}{2}$  hrs. to the W. is the *Rifugio della Gura* (7315 ft.). — For ascents and passes to Savoy, see *Baedeker's Southern France* and C. Ratti's *Guida nelle Valli di Lanzo* (Casanova; Turin, 1904).

c. FROM TURIN TO SUSA. — To (28 M.) *Bussoleno* by the *Mont Cenis Railway*, see pp. 3, 2. To the left, above *Sant' Ambrogio*,

appears the abbey of Sagra di San Michele (p. 3). — From Bus-soleno a short branch-line ( $4\frac{1}{2}$  M., in  $\frac{1}{4}$  hr.) runs to **Susa** (1625 ft.; *Sole*), a small and ancient town, the Roman *Segusio*, picturesquely situated on the right bank of the Dora. A garden on the W. side of the town contains a Triumphal Arch, 44 ft. in height, 39 ft. in width, and 24 ft. in depth, with projecting Corinthian columns at the corners and sacrificial scenes on the frieze, erected according to the inscription in A.D. 8 to Augustus. There are also a few other Roman relics. The church of *San Giusto* dates from the 11th century. On the opposite bank of the Dora rises the ruined castle of *Brunetta*.

d. FROM TURIN TO TORRE PELLICE, 34 M., railway in 2-2 $\frac{1}{2}$  hrs. (fares 4 fr. 45, 3 fr. 1 fr. 95 c.). — The train diverges from the Genoa line (p. 51) at *Sangone* and turns to the S.W. — 15 $\frac{1}{2}$  M. *Airasca* (850 ft.), whence a branch runs viâ Moretta (p. 45) and Saluzzo (p. 45) to Cuneo (43 M.; p. 46). — 23 $\frac{1}{2}$  M. **Pinerolo**, Fr. *Pignerol* (1234 ft.; *Campana*; *Cannone d'Oro*, well spoken of), a town with 12,600 inhab., long the residence of the Acaia family in the middle ages, contains an old *Cathedral* (11th cent.). A new vault (1898) in the church of *San Maurizio* contains the tombs of eight princes of Savoy (1334-1490). A little to the E., above the road to Riva, is the convent of *Monte Oliveto*, in the possession of French Carthusian monks since 1903 (comp. p. 449).

A steam-tramway runs hence viâ *Cavour* (985 ft.) to *Saluzzo* (see p. 46). *Cavour*, from the 17th cent. onwards the seat of the now extinct Counts of *Cavour*, lies at the foot of the *Rocca* (1505 ft.), an isolated granite cone. — Another steam-tramway runs from Pinerolo to *Perosa Argentina* (2015 ft.), in the Val Chisone, whence a diligence plies to *Perrero* (2795 ft.) and *Fenestrelle* (3785 ft.).

29 M. *Bricherasio* (branch-line to Barge, see below). — 34 M. **Torre Péllice**, Fr. *La Tour* (1695 ft.; *Orso*, very fair; *Leone*; *Pens. Bel-Air*, 6-7 fr.; *Pens. Suisse*, 6 fr.; *Pens. Bellevue*, 5-6 fr.), a town of 4000 inhab. and the capital of the Waldensian Valleys.

The WALDENSIAN VALLEYS (*Vallées Vaudoises*), adjoining the French frontier, were the home of those well-known Protestant communities (about 25,000 souls) who have resided here for upwards of six centuries and were formerly so cruelly persecuted. The language of the valleys is French. After Torre Pellice the chief settlements are *Luserna*, *Villar*, and *Bobbio Pellice* (2400 ft.; Hôt. *Flora*; Hôt. *Michelin*), all three in the valley of the Pellice; *Angrogna* (2565 ft.), in the beautiful valley of the same name to the N. of Torre Pellice; *San Germano* (1595 ft.), in the Val Chisone; and *Perrero* (see above), in the Val Germanasca.

e. FROM TURIN TO CRISSOLO. Railway to (37 $\frac{1}{2}$  M.) *Barge* in 2 $\frac{1}{2}$  hrs. (5 fr. 10, 3 fr. 25, 2 fr. 10 c.). — Our line diverges to the S. at (29 M.) *Bricherasio* (see above) from that to Torre Pellice. — From Barge roads lead in one direction to *Revello* (p. 46; diligence twice daily), and in the other to (3 M.) *Paesana* (p. 46) and up the valley of the Po to (9 $\frac{1}{2}$  M.; diligence twice daily) *Crissolo*, Fr. *Crussol* (4375 ft.; Alb. della Corona, R. from 1 $\frac{1}{2}$  fr.; guide, Ant. Gilli and others). Near Crissolo is the *Caverna del Rio Martino* (guide and illumination of the cave, 5 fr.), a dolomite cavern.



Crissolo is the starting-point for the ascent of \**Monte Viso* (12,600 ft.), the highest summit of the Cottian Alps (not recommended to any but experts; guide 25 fr.). We follow the bridle-path leading to the W. to the *Col de la Traversette* (9680 ft.) past the *Pian Melzè* (5177 ft.; Alb. della Regina) as far as the (2 hrs.) *Pian del Re* (6625 ft.; Alb. Alpino), near the sources of the Po. Thence we proceed to the S. to the (2½ hrs.) *Rifugio Alb. Quintino Sella* (8695 ft.), near the *Lago Grande*. From this point we reach the summit by a still climb of 4 hrs. up the S. face. The summit commands a splendid panorama, embracing Mont Blanc and Monte Rosa on the N. — From the *Col de la Traversette* to *Abriès*, see *Baedeker's Southern France*.

## 9. From Turin to Ventimiglia viâ Cuneo and Tenda.

113½ M. RAILWAY to (54½ M.) *Cuneo* in 2¼-3 hrs. (fares 10 fr. 25, 7 fr. 15, 4 fr. 60 c.); thence to (26½ M.) *Vierola* in 1¾ hr. (fares 5 fr., 3 fr. 50, 2 fr. 25 c.). The railway is to be continued to Ventimiglia. In the meantime a DILIGENCE runs thrice daily from Vierola to (32½ M.) *Ventimiglia* in 5¾-7¼ hrs. (3½ fr.). Carr. and pair from Tenda to Ventimiglia 25 fr. (4½ hrs.). — Beyond Tenda the road runs for some distance through French territory, so that the custom-house formalities have to be undergone twice.

The train traverses the zone of the Briançonnais, the closely compressed region of the Ligurian and Maritime Alps, which, including the adjacent Cottian Alps on the N., extends from Savona to Briançon in Dauphiné. The geological characteristics of this mountain-region are huge and precipitous cliffs of limestone, twisted and compressed strata of slate, and extensive dislocations.

From Turin to (18 M.) *Carmagnola*, see pp. 49, 50. — 23½ M. *Racconigi* (835 ft.), with a royal château built in 1670 and restored in 1834 and 1902; the park was laid out in 1755 in the style of Le Nôtre. The château is the summer-residence of the King, and the birthplace of the crown-prince Humbert (1904). — From (28 M.) *Cavallermaggiore* (940 ft.) branch-lines run E. to (8 M.) *Brà* (p. 50) and W. to (10 M.) *Moretta* (p. 44).

32½ M. *Savigliano* (1050 ft.; Alb. *Corona*), a town of 9900 inhab., on the *Maira*, has railway-carriage works. The principal church contains paintings by *Giov. Ant. Molinari* (1577-1640), a native of the town.

From Savigliano a branch-line (10 M., in ½ hr.; fares 1 fr. 90, 1 fr. 35, 85 c.) runs to Saluzzo (1122 ft.; \**Corona Grossa*, R. 2-3 fr.), capital of the province (formerly marquisate) of that name, with 10,300 inhab., the seat of a bishop, and a flourishing trade and industries. It is the junction for the line from Airasca to Cuneo (p. 44). The *Cathedral*, built in 1491-1501 but modernized in the interior, contains a large crucifix of 1500 in the choir. Near the cathedral is a monument to *Silvio Pellico*, the poet (d. 1854), author of 'Le Mie Prigioni' and the tragedy of 'Francesca da Rimini', who was born at Saluzzo in 1778 and expiated his patriotic efforts by ten years' imprisonment in Santa Margherita, the Doges' Palace (see p. 300), and the Spielberg at Brünn. The higher part of the town affords a fine survey of the Piedmontese plain. Among its quaint buildings are the mediæval *Torre del Comune* and the *Casa del Giureconsulto Casazza* (16th cent.), now the *Museo Civico*. A visit should be paid to the church of *San Giovanni*, in the French Gothic style, with a raised choir. The late-Gothic interior contains the tomb of *Marquis Lodovico II.*, by *Ben. Briosco*, and many other sculptures by Lombard artists. — Pleasant excursion to the *Castello della Manta*, once a château of the marquis, with frescoes (15th cent.).



STEAM TRAMWAYS from Saluzzo to *Turin*, p. 27; to *Pinerolo*, p. 44; to *Venasca*; and to (12½ M.) *Paesana* (p. 44) viâ (5 M.) *Revello*, where there is an ancient copy of *Leon. da Vinci's Last Supper* (p. 154), with variations.

39½ M. **Fossano** (1180 ft.; *Rail. Restaurant*), with 7700 inhab., situated on a spur of the Apennines on the left bank of the *Stura*, commanded by a castle, is the seat of a bishop, and has an academy and mineral baths (branch-line to *Mondovì* and *Villanova*, p. 49). — 47 M. *Centallo*, a considerable place with remains of mediæval fortifications.

54½ M. **Cuneo**, or *Coni* (1755 ft.; *Alb. Superga, Barra di Ferro*, both very fair), the capital of a province, with 15,400 inhab. and silk-factories, lies on a view-commanding hill at the confluence of the *Stura* and the *Gesso*. The fortifications have been converted into shady promenades, which afford splendid views of the Maritime Alps, of *Monte Viso* (p. 45; N.W.), and the *Besimauda* (p. 49; S.E.). The Gothic *Franciscan Church* (14-16th cent.) is now a military magazine. Pleasant walk to the *Madonna degli Angeli*.

RAILWAY from Cuneo to the *Certosa di Pesio* and to *Mondovì*, see p. 49; to (43 M.) *Airasca* viâ Saluzzo and Moretta, see p. 44. — STEAM TRAMWAY from Cuneo, viâ *Caraglio*, to (11 M.) *Dronero*, situated to the N.W. in the *Maira* valley; and also to *Borgo San Dalmazzo* (see below), and to *Boves* (1905 ft.).

The railway to *Vieville* crosses the *Gesso*, beyond which the line to *Mondovì* diverges from it; it then traverses a plain covered with groves of chestnuts. — 62½ M. **Borgo San Dalmazzo** (2070 ft.; *Tre Galli; Delfino*), a small town with 3600 inhab., the *Urbs Pedona* of the Romans, is overlooked by the church of *Madonna del Monserrato* (view).

From *Borgo San Dalmazzo* a delightful excursion may be made to the UPPER VALLEY OF THE *GESSO* (diligence twice daily in summer as far as the *Terme di Valdieri*). — The road ascends along the left bank of the *Gesso* to (6 M.) *Valdieri* (2485 ft.; *Corona Grossa*), which is the starting-point for an ascent of the *Monte l'Arp* (6000 ft.), an excellent point of view. — From the *Ponte Rosso*, about 1¼ M. beyond *Valdieri*, a road leads to the left to *Entraque* (2958 ft.; *Angelo, Moro*, both plain but good), a village of 1700 inhab., finely situated in a lateral valley, 9¼ M. from *Borgo San Dalmazzo*. From this point excursions (guide, *Giov. Demichelis*) may be made to the *Boussel Valley*, through which a road ascends to (2½ hrs.) a waterfall 984 ft. high; to (2½ hrs.) the *Lake of Rovina* (5117 ft.) and on, past a picturesque waterfall, to the (4½ hrs.) mountain-lake of *Brocan* (6610 ft.; *Rifugio Genova* of the I. A. C., in the neighbouring *Valle delle Rovine*), with a magnificent environment, a good starting-point for an ascent of the *Punta dell' Argentera* (4 hrs.; see below) and of the *Bec d'Orel* (8145 ft.; \*View). Good road through beech-woods to (6 M.) *San Giacomo*, whence bridle-paths lead to the glacier-filled head of the valley at the foot of *Mont Clapier*, and across the *Colle delle Finestre* to (3 hrs. *St. Martin-Vésubie* (see *Baedeker's Southern France*).

The main road continues to ascend the *Gesso* valley, passing large quarries and a royal hunting-lodge. About 8 M. above *Valdieri*, in a sequestered upland valley, lie the *Terme di Valdieri* (4110 ft.), with thirty-six warm sulphur springs (100-156° Fahr.) and a well-equipped hotel (season, June 25th to Sept. 30th; pens. 8-10 fr.). The splendid situation attracts many other guests beside the patients. To the E. lies a fine beech-forest. To the W. a pleasant excursion may be made into the *Vallasco Valley*. The ascent of the \**Monte Matto* (10,130 ft.) is fatiguing though not difficult (5 hrs.; guide 10 fr.). That of the *Punta dell' Argentera* (10,583 ft.; 6 hrs.;

guide 12 fr.), the highest of the Maritime Alps, is recommended to experts only; the splendid panorama from the top includes the plain of the Po and the Tyrolese Alps on the N.E., the Cottian Alps on the W., the coast of Provence on the S.W., from the lower valley of the Var to the Islands of Hyères, and Corsica on the S.

Another road connects Borgo San Dalmazzo with the UPPER VALLEY OF THE STURA (diligence to Bagni di Vinadio in summer). The capital of this fair valley, known to the Romans as the *Vallis Aurea* on account of its fertility, is (10½ M.) *Demonte* (2495 ft.; Alb. Garibaldi), an industrial place with 2400 inhab., pleasantly situated in an open part of the valley. Above Demonte the valley contracts. The next villages are (17½ M.) *Vinadio* (2970 ft.; Alb. d'Italia), picturesquely situated and encircled by strong fortifications, *Sambuco*, and *Argentera* (Fr. *Argentière*; 5515 ft.), with the Italian custom-house. [From Argentera over the *Col de Larche* or *Col de l'Argentière* to *Larche* and *Barcelonnette*, in France, see *Baedeker's Southern France*.] — A road to the left, halfway between Vinadio and Sambuco, leads to the *Bagni di Vinadio* (4363 ft.), situated in a lateral valley, 7 M. to the S.W. of Vinadio, and possessing a hotel (pens. 7½-9 fr.) and eight hot sulphur-springs (83-144° Fahr.). A pleasant excursion may be made hence to the (1 hr.) hamlet of *Callieri*, with its old woods of beech and pine and a fine waterfall. Admirable views are had from the *Becco d'Ischiator* (9860 ft.; 5 hrs.), reached by passing the lakes of the same name, and from the *Monte Tinibras* (9950 ft.); but the ascent in each case is fatiguing (guide 12 fr.).

63½ M. *Roccavione* (2120 ft.), surrounded by chestnut woods, with a ruined castle. The train enters the valley of the *Vermenagna*, enclosed by wooded heights, varying with precipitous limestone cliffs. Numerous tunnels. — 70 M. *Vernante* (2620 ft.). We pass through a long spiral tunnel and across a lofty viaduct.

74½ M. *Limone* (3300 ft.; *Posta, Europa*, both plain), a summer-resort with 3000 inhab., lies in an open stretch of the valley, at the N. base of the *Col di Tenda*. The Gothic parish-church of *San Pietro in Vincoli* (1360) contains frescoes of the 15th cent. and a pulpit from the Certosa di Pesio (p. 49). — Ascent of the *Besimada*, see p. 49.

The old road over the fortified *Col di Tenda*, or *di Cornio* (6145 ft.), where the Maritime Alps (W.) terminate and the Ligurian Alps (E.) begin, is now closed to ordinary traffic. The new road, constructed in 1883, penetrates the slate-mountains by means of a tunnel, nearly 2 M. long (N. entrance 4330 ft., S. entrance 4196 ft.). From the central point both ends are visible. The road then descends through the valley of the *Roia* to (8½ M.) *Vievolà* (see below).

The railway now traverses the *Tenda Tunnel* (5 M. long), completed in 1899, and enters the valley of the *Roia*. — 81 M. *Vievolà* (3210 ft.), the present terminus of the railway. Diligence to Ventimiglia, see p. 45.

The fine ROAD TO VENTIMIGLIA passes through a ravine, enclosed by curious sandstone rocks, and reaches —

2½ M. (from Vievolà) *Tenda* (2675 ft.; Alb. *Nazionale, Suvoia*, both very fair; *Croce Bianca, Stazione*, both plain; diligence to Nice, see p. 45), a picturesque little town with 2200 inhab., overhung by the precipitous *Monte Ripa di Berno* (5820 ft.). A few fragments of the castle where *Beatrice di Tenda* was born (comp. p. 162) stand on a rock near the cemetery.

Excursions (guide, Maurizio Sassi) may be made from Tenda through the *Urno Wood* to (4 hrs.) the top of the *Monte Ciagore* (7525 ft.), which commands a view extending to the sea; to the N.E., through the picturesque valley of the *Rio Freddo* and over the (4 hrs.) *Colle dei Signori* (refuge-hut), to the top of the (6 hrs.) *Cima Margareis* (8690 ft.), the highest summit of the Ligurian Alps (\*View).

We now descend through a narrow rocky valley, past large quarries of *pietra verde*, to —

5½ M. **San Dalmazzo di Tenda** (2250 ft.; *Grand Hôtel*, pens. from 8 fr.; Italian custom-house), situated amid luxuriant groves of chestnut, with several villas and an old Carthusian abbey. Some interesting caves have recently been discovered in the vicinity.

About 2 M. to the E. of San Dalmazzo lies *Briga* (2500 ft.; *Hôtel de la Source*, well spoken of), in the valley of the *Levenza*, with an interesting church. A little to the S. is the pine-forest of *Piné*. — A bridle-path leads to the W. to (3 hrs.) *Casterino* (5110 ft.; good accommodation), in an attractive valley, surrounded by larch-woods. Excursions (guides) may be made from this point past the old zinc, silver, and lead mine of *Vallauria*, once worked by the Saracens, to the wild *Valle dell' Inferno*, strewn with huge blocks of rock and containing 14 small lakes, and on to (3 hrs.) the *Meraviglie* (7218 ft.), rocks of slate inscribed with rude drawings of unknown antiquity; viâ the *Fontanalba Valley*, with similar drawings, to the (5 hrs.) top of the *Monte Bego* (9425 ft.), which commands a splendid view of the Alps, Nice, and the Riviera (ascent fatiguing but not difficult; and to the three large mountain-lakes of *Valmasca*, which lie in a rocky solitude, one above another, the largest (2½ hrs.; toilsome walk) at a height of 7675 ft. at the foot of the *Mte. Ciamineias* (9556 ft.).

Near the (8 M.) French frontier the valley contracts to the \**Gola di Gaudarena*, one of the most imposing gorges of the Alps, so narrow at places as barely to leave room for river and road between the perpendicular rocks (700-800 ft.). — At (10½ M.) *Fontana* (Fr. *Fontan*, 1424 ft.), with the French custom-house, the scenery assumes a more southern character and the first olives appear. Farther on *Saorgio* (Fr. *Saorge*; 1830 ft.), on a lofty rocky terrace to the left, with the ruins of a castle destroyed by the French in 1702, commands the road. Adjacent is a former monastery.

At (15½ M.) *La Giandola* (1250 ft.; *Hôtel des Etrangers-Poste*), situated in a green valley at the foot of bare cliffs of slate, the roads to Nice and Ventimiglia part company.

THE ROAD TO NICE (38 M.; diligence from Tenda once daily in 11 hrs.) leads over the *Col di Brouis* (2748 ft.) to *Sospello*, Fr. *Sospel* (1175 ft.; *Hôtel de France*), and then over the *Col de Braus* (3278 ft.) to *L'Escarène* (Ital. *Scarena*). Finally we descend along the *Paillon*. — Comp. *Baedeker's Southern France*.

The road to Ventimiglia follows the picturesque valley of the Roia, passes the little town of *Breglio* or *Breil* (*Hôt. de France*, very fair), with the ruined castle of *Crivella*, and regains Italian soil (custom-house). It then threads two tunnels, below the rocky nest of *Piena*, and farther on traverses the villages of (23 M.) *San Michele* and (25 M.) *Airole*.

32½ M. *Ventimiglia*, see p. 106.

## 10. From Cuneo to Bastia (*Turin, Savona*).

23 M. RAILWAY in  $1\frac{1}{2}$  hr. (fares 4 fr. 30, 3 fr. 5, 1 fr. 95 c.).

*Cuneo*, see p. 46. — From (5 M.) *Beinette* a diligence runs thrice daily to (3 M.) the little town of *Chiusa di Pesio* (1950 ft.), at the mouth of the *Pesio Valley*; and in summer another omnibus runs daily (5.45 p.m.; fare 1 fr.) to the secularized *Certosa di Pesio*, which lies about 6 M. farther to the S.

The \**Certosa di Pesio* (3190 ft.), in the lonely and well-wooded *Val Pesio*, was founded in 1173, and is now a hydropathic and pleasant health-resort open from June 1st to the end of Sept. (pens. 6-10 fr.). An excursion may be made hence to the *Sources of the Pesio* (5900 ft.), in a rocky ravine below the steep N. side of the *Cima Margareis* (p. 48). The *Certosa* is also the starting-point for the ascent of the *Colle del Mascherone* (5900 ft.), with its large alpine meadows, and of the \**Besimauda* (7885 ft.), commanding a splendid view of the valley of the Po and the Ligurian Alps (mule-path, 4 hrs.; descent to *Limone*, see p. 47).

17 M. *Mondovì* (1835 ft.; *Tre Limoni d'Oro*, mediocre), a town of 9200 inhab., was the seat of a university from 1560 to 1719. From the *Breo*, or lower and industrial part of the town, a cable-tramway ascends to the *Piazza*, or upper part of the town, with the Cathedral (15th cent.) and a monument to Francesco Beccaria, the physicist (1716-81). The *Belvedere* (1873 ft.), with its Gothic tower, commands a splendid view of the Alps.

From *Mondovì* a tramway runs to (20 min.) the \**Santuario di Vico*, a huge domed structure, erected in 1596-1736 from the plans of Ascanio Vittozzi. It contains the tomb of Charles Emmanuel I. (p. 26).

From *Mondovì* a railway runs to ( $15\frac{1}{2}$  M.) *Fossano* (p. 46) to the N., and to the S.W. ascends the valley of the *Ellero*, passing ( $3\frac{3}{4}$  M.) *Frabosa-Bossèa*, to ( $4\frac{1}{2}$  M.) *Villanova Mondovì* (2010 ft.; inn), a picturesque little town on the slope of the *Monte Calvario* (2410 ft.; view). About  $1\frac{1}{4}$  M. to the W. of *Villanova*, and reached from the *Cuneo-Beinette* road by a steep zigzag path in a few minutes, is the *Grotta dei Dossi*, rendered accessible in 1893 (adm., May-Oct., 1 fr.). An exploration of the cave takes about  $\frac{1}{2}$  hr. (electric light). — About 11 M. to the S. of the *Frabosa-Bossèa* station, in the beautiful *Valle di Corsaglia*, is the much finer \**Grotta di Bossèa*, which is illuminated with magnesium-light. It is reached in 3-4 hrs., viâ (5 M.) *Frabosa-Sottana* and the summer-resort of (7 M.) *Frabosa-Soprana* (2900 ft.; Alb. Gastone, clean). The cave is open from June to Oct. (adm.  $2\frac{1}{4}$  fr., parties cheaper; no fees); the inn beside it is open from July 20th to the beginning of September.

STEAM TRAMWAY from *Mondovì* to *San Michele* in  $\frac{3}{4}$  hr. From *S. Michele* a diligence runs to *Ceva* (p. 50).

23 M. *Bastia*, on the railway from *Turin* to *Savona*, see p. 50.

## 11. From Turin to Genoa.

### a. Viâ Brà and Savona.

FROM TURIN TO SAVONA,  $90\frac{1}{2}$  M., in  $4\frac{1}{4}$ -6 hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c.; express 18 fr. 65, 13 fr. 5, 8 fr. 50 c.); thence to GENOA,  $26\frac{1}{2}$  M., in  $1\frac{1}{4}$ - $1\frac{3}{4}$  hr. (fares 5 fr., 3 fr. 50, 2 fr. 25 c.; express 5 fr. 50, 3 fr. 85 c.). Finest views to the right.

From *Turin* to *Trofarello*, 8 M., see p. 51. —  $12\frac{1}{2}$  M. *Villastellone*.

18 M. **Carmagnola** (785 ft.), with 3200 inhab., was the birth-place (1390) of the famous condottiere *Francesco Bussone*, son of a swineherd, usually called *Count of Carmagnola*, who reconquered a great part of Lombardy for Duke Filippo Maria Visconti, and became Generalissimo of the Republic of Venice in 1426. At length his fidelity was suspected by the Council of Ten, and he was beheaded on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. — The 'Carmagnole', the celebrated republican dance and song of the French Revolution, was named after this town, the home of many of the street-musicians of Paris. — Steam-tramway to *Carignano* (p. 42) and *Turin*. — To *Cuneo* (*Ventimiglia*), see pp. 45-48.

31 M. **Brà** (910 ft.; 11,300 inhab.), with a busy trade in wine, cattle, truffles, and silk, is situated on the S. spurs of the *Colli Torinesi* (p. 29) which here approach the Apennines. Branch to *Cavallermaggiore*, see p. 45.

FROM BRÀ TO ALESSANDRIA, 53 M., railway in  $3\frac{1}{2}$ - $3\frac{3}{4}$  hrs. (fares 9 fr. 90, 6 fr. 95, 4 fr. 45 c.). —  $4\frac{1}{2}$  M. *Santa Vittoria*; pleasant excursion thence to the royal château of *Pollenzo*, with the remains of the Roman town of *Pollentia*. — 11 M. *Alba* (565 ft.; *Alb. del Cannon d'Oro*; *Buoi Rossi*, etc.), with 8300 inhab.; the cathedral of *San Lorenzo* dates from the 15th century. Wine-growing ('*Barbaresco*' and '*Barolo*', p. xxiii) and the rearing of silk-worms flourish in the environs. —  $19\frac{1}{2}$  M. *Castagnole Lanze*; branch-line to *Asti* (p. 51). We next traverse a fertile wine-country. —  $25\frac{1}{2}$  M. *Santo Stefano Belbo*, on the *Belbo*, the valley of which the train traverses for some distance. — 34 M. *Nizza Monferrato*, also on the *Asti-Ovada-Genoa* line (p. 52). — 48 M. *Cantalupo* and thence to (53 M.) *Alessandria*, see p. 53.

36 M. *Cherasco*, at the confluence of the *Tanaro* (p. 51) and the *Stura*, is not seen from the line, which ascends the former.

53 M. *Bastia*, the junction of the line to *Cuneo* (R. 10).

$62\frac{1}{2}$  M. **Ceva** (1270 ft.), on the *Tanaro*, with an old castle.

FROM CEVA TO ORMEA,  $22\frac{1}{2}$  M., railway in  $1\frac{3}{4}$ - $2\frac{1}{2}$  hrs. (fares 4 fr. 20, 2 fr. 95, 1 fr. 90 c.). — The train ascends the valley of the *Tanaro*, intersecting the ridges of the Briançonnais zone (p. 45). — Beyond ( $11\frac{1}{2}$  M.) *Priola* a picturesque ruined castle appears on the left. —  $15\frac{1}{2}$  M. *Gareggio* (1950 ft.; *Leon d'Oro*; *Rosa Rossa*), with a ruined castle and marble quarries, is connected with ( $21\frac{1}{2}$  M.) *Albenga* (p. 97) by a road crossing the pass of *San Bernardo* (3165 ft.). —  $22\frac{1}{2}$  M. **Ormea** (2398 ft.; '*Grand-Hôtel*' with hydropathic pens. from 7 fr.; *Albergo Nazionale*), an ancient and picturesque little town, with a ruined castle and marble quarries, is frequented as a summer-resort. Pleasant excursions may be made to the ( $1\frac{1}{4}$  hr.) stalactite cavern of *Nava*, and through the rocky gorges of the *Negrone* to ( $\frac{1}{4}$  hrs.) *Viozene* (inn; guides). From *Viozene* we may ascend the *Mongioie* (8630 ft.; 3 hrs.), the *Pizzo d'Ormea* (8125 ft.;  $\frac{1}{2}$  hrs.), and the *Armetta* (5705 ft.; 3 hrs.), on the right bank of the *Tanaro*; or visit the meadows on the *Monte Antonoto* (7035 ft.; rich Alpine flora) and proceed viâ the ( $\frac{3}{4}$  hrs.) *Colle di Termini* (6580 ft.) to the ( $\frac{2}{2}$  hrs.) *Grotta di Bossa* (p. 49). On all these excursions we enjoy fine views of the Ligurian Alps and the sea, and of the valley of the *Po* with the Alps in the distance. — From *Ormea* a picturesque road leads across the fortified *Colle di Nava* (3074 ft.) and past the prettily situated village of *Pieve di Teco*, in the *Arroscia* valley, to (31 M.) *Oneglia* (p. 99).

The train passes under the castle of *Ceva* by a tunnel and begins to cross the *Ligurian Alps*, the most imposing part of the line. Between this point and *Savona* are numerous viaducts and 28 tunnels.



The train quits the Tanaro and ascends. Beyond (66½ M.) *Sale delle Langhe* is the *Galleria del Belbo*, a tunnel upwards of 3 M. in length, the longest on the line. 73½ M. *Cengio*, in the valley of the *Bormida di Millesimo*.

79 M. *San Giuseppe di Cairo* (1120 ft.), on the *Bormida di Spigno*, through the valley of which the Acqui railway descends (see p. 52).

Interesting journey amid the deep ravines and precipices of the Apennines. Tunnels and viaducts in rapid succession. 87½ M. *Santuario di Savona*, a pilgrimage-church, founded in 1536.

90½ M. **Savona**, and thence to *Genoa*, see pp. 96-94.

### b. Viâ Acqui and Ovada.

99½ M. RAILWAY in 6-8¾ hrs. (fares 18 fr. 60, 13 fr., 8 fr. 40 c.).

The line at first runs at some distance from the left bank of the *Po*, crosses its affluent the *Sangone* (beyond which the branch-line to Pinerolo diverges, p. 44), and then the *Po* itself by a bridge of seven arches. — 5 M. *Moncalieri*, commanded by royal château (p. 42). A final retrospect is now obtained of the hills of Turin, and of the snowy peaks of the Alps to the left.

8 M. **Trofarello** is the junction for branch-lines to *Savona* and *Cuneo-Vievolâ* (RR. 11a, 9).

The line from TURIN to (13½ M., in ca. ¾ hr.) **CHIERI** also diverges at Trofarello. — **Chieri** (950 ft.), an industrial town with 11,900 inhab., contains a Gothic *Cathedral* (14th cent.) and a freely restored octagonal *Baptistery* (13th cent.), with an altar-piece by Defendente de Ferrari. — A pretty road (diligence twice daily in 1½-1¾ hr.) leads to the E. from Chieri, through an undulating wine-growing district, to *Castellnuovo d'Asti* (775 ft.). This is within an hour's drive of the former *Abbazia di Vezzolano* (said to have been founded by Charlemagne), the Romanesque church of which (12th cent.; interior recently restored) has an interesting sculptured portal and contains a fine rood-loft and frescoes of the 15th century. The adjoining cloisters are partly Gothic.

Beyond (19½ M.) *Villanova d'Asti* (853 ft.) the line enters the fertile uplands of the *Colli Torinesi* (p. 29). — 30½ M. *San Damiano*. The train then crosses the *Borbore* and reaches the valley of the *Tanaro*, which flows down to the *Po* through the valley between the *Colli Torinesi* and the Apennines.

35 M. **Asti** (395 ft.; *Albergo Reale*; *Leon d'Oro*; *Rail. Restaurant*), the ancient *Asta*, a mediæval-looking town with 18,900 inhab. and numerous towers, is famous for its sparkling wine (*Asti spumante*) and its horticulture. The left aisle of the Gothic *Cathedral*, erected in 1348, contains two altar-pieces by a master of the school of Vercelli. The adjacent church of *San Giovanni* (the sacristan of the cathedral keeps the key) is built over an ancient Christian basilica, part of which has again been rendered accessible, and has monolithic columns with capitals bearing Christian symbols (6th cent.). In the Piazza Alfieri is a statue of the poet *Alfieri* (1749-1803); the house in which he was born was converted into an *Alfieri Museum* in 1901. Near the Porta Alessandria is the small octagonal *Bap-*

*tistery of San Pietro* (11th cent.), borne by short columns with square capitals, and enclosed by a low polygonal gallery. — Asti is the junction of the line to Genova viâ Alessandria (R. 11 c).

FROM ASTI TO MORTARA (Milan). 46 M., in  $3\frac{1}{4}$   $3\frac{3}{4}$  hrs. (fares 8 fr. 60, 6 fr. 5, 3 fr. 90 c.). Stations unimportant; 28 M. *Casale-Monferrato*, see p. 66; *Mortara*, see p. 190. — FROM ASTI TO CASTAGNOLE (p. 50), 13 M., in  $\frac{3}{4}$ - $1\frac{1}{2}$  hr. — Steam Tramways from Asti to *Cortanze*, *Canale*, and *Montemagno* (p. 66).

The Genoa line now crosses the Tanaro and near ( $38\frac{1}{2}$  M.) *San Marzanotto-Rivi* reaches the wine-growing hill-district of the *Colli Astigiani*. On a height is the old château of *Bellangero*. —  $40\frac{1}{2}$  M. *Mongardino*. We thread a tunnel and enter the valley of the *Tiglione*. —  $45\frac{1}{2}$  M. *Agliano-Castelnuovo-Calcea*. — The line crosses the *Belbo* and unites with that from Brà to Alessandria at ( $50\frac{1}{2}$  M.) *Nizza Monferrato* (p. 50), a town of 9200 inhab. —  $55\frac{1}{2}$  M. *Mombaruzzo*, in the *Val Cervino*. — We thread a long tunnel and near ( $58\frac{1}{2}$  M.) *Alice-Bel Colle* reach the valley of the *Medrio*.

$63\frac{1}{2}$  M. **Acqui** (555 ft.; *Grand Hôtel*; *Moro*; *Italia*; *Alb. Nazionale*), the *Aquae Statiellae* of the Romans, an episcopal town on the *Bormida*, with 9500 inhab., is known for its warm saline sulphur springs ( $84$ - $167^{\circ}$ ), efficacious against rheumatism. The *Vecchie Terme*, beyond the *Bormida*, are used in summer (June-Sept.), the *Nuove Terme*, in the town, in winter. The *Cathedral* (12th cent.) has double aisles. Good wine is produced in the vicinity. — To Alessandria and Savona, see p. 53.

We cross the *Bormida* by a bridge of 15 arches. 65 M. *Visone*;  $67\frac{1}{2}$  M. *Prasco-Cremolino*. The tunnel of *Cremolino*, 2 M. long, brings us to the valley of the *Orba*, an affluent of the Tanaro. —  $72\frac{1}{2}$  M. *Ovada* (610 ft.), a town with 8600 inhab., at the confluence of the *Stura* with the *Orba*. Branch-railway to Alessandria (p. 53) under construction. Steam-tramway to *Novi*, see p. 53.

We now ascend the pretty valley of the *Stura*.  $77\frac{1}{2}$  M. *Rossiglione* (984 ft.). — Numerous viaducts and tunnels. Beyond ( $81\frac{1}{2}$  M.) *Campoligure* (1165 ft.), the highest point of the line, it pierces the crest of the Apennines by the *Galleria del Turchino* (3 M. long). Overhead is the pass of the same name (1745 ft.). We then descend to ( $85\frac{1}{2}$  M.) *Mele*, about 3 M. above *Voltri* (p. 95).

Farther on the line skirts the slopes of the mountains. 88 M. *Acquasanta*; 92 M. *Granara*;  $94\frac{1}{2}$  M. *Borzoli*. Several fine views of the sea are obtained to the right. —  $97\frac{1}{2}$  M. *San Pier d'Arena*, and thence to Genoa, see p. 94. —  $99\frac{1}{2}$  M. *Genoa*, see p. 75.

### c. Viâ Alessandria and Novi.

103 M. RAILWAY in  $3$ - $8\frac{1}{2}$  hrs. (fares 19 fr. 30, 13 fr. 50, 8 fr. 70 c.; express 21 fr. 20, 14 fr. 85 c.; by the Paris-Rome 'train de luxe' 28 fr. 65 c.). — Holders of through-tickets to San Remo and Ventimiglia change carriages at San Pier d'Arena.

From Turin to (35 M.) *Asti*, see R. 11b. — Thence our line ascends the valley of the Tanaro. — 47 M. *Felizzano*. Country flat

and fertile. Near Alessandria the line to Bellinzona and Arona (R. 30) diverges to the N. We cross the Tanaro.

56 $\frac{1}{2}$  M. **Alessandria** (310 ft.; *Rail. Restaurant*; *Hôt. de l'Europe*, R. from 2 $\frac{1}{2}$ , omn. 3 $\frac{1}{2}$  fr., very fair; *Hôt. Grand Mogol et des Etrangers*, well spoken of; *Alb. di Londra*), an industrial town with 35,900 inhab., situated on the *Tanaro* in a well-watered district, is the capital of a province. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III.

Alessandria being a junction of several lines, carriages are generally changed here. Railway to Vercelli *viâ* Valenza, see p. 66; *viâ* Novara to Bellinzona and to Arona, see pp. 190, 189; to Milan *viâ* Mortara and Vigevano, see p. 190; to Pavia *viâ Torre Berrettì*, see p. 205; to Piacenza, Parma, Bologna, etc. see RR. 49 and 50; to Bra (Cavallermaggiore), see p. 50. Branch line to Ovada (p. 52) under construction.

STEAM TRAMWAYS from Alessandria *viâ* Marengo to Sale (p. 206), to *Casale-Monferrato* (p. 66), to *Mandrogne viâ Spinetta* (p. 357), and to *Montemagno* (p. 66) *viâ Allavilla*.

FROM ALESSANDRIA TO SAVONA (*viâ Acqui*), 65 M., in about 4 $\frac{1}{4}$ -4 $\frac{1}{2}$  hrs. (fares 12 fr. 20, 8 fr. 55, 5 fr. 50 c.). — As far as (5 M.) *Cantalupo* the line is the same as to Brà (see p. 50). — 21 M. **Acqui**, also a station on the railway from Asti to Ovada and Genoa (see p. 52). — The line ascends the valley of the Bormida, passing through ten tunnels. Stations of little importance. 52 M. *San Giuseppe di Cairo*, see p. 51. — 65 M. *Savona*, see p. 96.

The line quits the Tanaro valley and crosses the *Bormida*. About 11 $\frac{1}{4}$  M. to the E. of the bridge, in the plain between the Bormida and the *Scrivia*, lies the village of *Marengo*, near which, on 14th June, 1800, Napoleon defeated the Austrians in a momentous battle.

69 $\frac{1}{2}$  M. **Novi Ligure** (645 ft.; *Hôt. Novi*), a town with 17,900 inhab., commanded to the right by hills with a belvedere-tower, was the scene of a victory gained by the Austrians and Russians under Suvoroff over the French on 15th Aug., 1799.

Branch-line to Pavia and Milan *viâ Tortona* and Voghera, see R. 32. Steam-tramway to *Ovada*, see p. 52.

At (74 M.) *Serravalle Scrivia* the train enters a mountainous region. — 77 M. *Arquata* (820 ft.), with a ruined castle. Between this and Genoa there are twenty-four tunnels. The train threads its way through rocky ravines (*la Bocchetta*) and over lofty embankments, crossing the *Scrivia* several times. Scenery imposing. — 83 M. *Isola del Cantone*; on the hill to the right a ruined castle.

85 $\frac{1}{2}$  M. **Ronco** (1065 ft.).

At Ronco the old line *viâ Busalla*, which some trains follow, diverges to the left from the main line. Beyond Busalla it passes three manufacturing places on the left bank of the *Polzvera* (see below): *Pontedecimo* (tramway to Genoa, p. 77), with jute-spinning and weaving industries, *Bolzaneto*, with a sugar-refinery and a corn-mill, and *Rivarolo*, with a sugar-refinery and a soap-factory. — 15 $\frac{1}{2}$  M. *San Pier d'Arena* (p. 54).

The main line enters the *Ronco Tunnel*, upwards of 5 M. in length, and then descends the narrow *Polcevera Valley* through numerous viaducts and cuttings. — 91 $\frac{1}{2}$  M. *Mignanego*; 95 $\frac{1}{2}$  M. *San Quirico*. The valley expands; its well-cultivated slopes are dotted with the summer-villas of the Genoese. — We cross the river.

101 M. **San Piér d'Arena** (p. 94; *Rail. Restaurant*, déj. 31½, D. 31½-41½ fr., incl. wine). On the right are the lighthouse and the rocky headland, mentioned on p. 91, below which the train passes by a tunnel.

103 M. **Genoa**, see p. 75.

## 12. From Turin to Aosta and Courmayeur.

RAILWAY to (80 M.) *Aosta* in 3½-5½ hrs. (fares 15 fr., 10 fr. 50, 6 fr. 75 c.; express train in summer only). The part of the line between Ivrea and Aosta (41½ M.; fares 7 fr. 80, 5 fr. 45, 3 fr. 50 c.) is distinguished both by the beauty of the scenery and the boldness of its engineering. — From Aosta to *Courmayeur*, 21 M., OMNIBUS 4 times daily in July and Aug. (at other times twice daily) in 5 hrs. (return 4½ hrs.), fare 5 fr. (outside seat 6 fr.); each trunk 1 fr. One-horse carr. 15, two-horse 25 fr. — Comp. the Map p. 60.

From Turin to (18 M.) *Chivasso*, see pp. 65, 66. — The line to Aosta here diverges to the N. from that to Milan. Between the depressions of the lower mountains peep the Gran Paradiso, and to the E., farther on, Monte Rosa. — Beyond (26½ M.) *Caluso Canavese* the train traverses a tunnel below the *Moraine Circus of Ivrea*, the name given to the chain of hills (12 M. by 18 M.) on the S. side of the former Dora glacier, which projects in the form of a delta into the plain of the Po. Behind the hills a mossy and swampy region with numerous ponds marks the site of an ancient moraine-lake. Beyond (33 M.) *Strambino* we cross the *Chiusella*. To the E. rises the *Serra d'Ivrea* (see below).

38½ M. **Ivrēa** (875 ft.; \**Alb. Scudo di Francia*, with tourist-office, R. from 2, déj. 2½, D. 4 fr., incl. wine; *Hôt. Universo*; *Alb. d'Italia*, etc.), the capital of the *Canavese*, is a town with 6000 inhab., picturesquely situated on the *Dora Baltea* (Fr. *Doire*). The hill, on the slope of which it lies, is crowned by the *Castello delle Quattro Torri*, built by Amadeus VI. (p. 26) in 1358, and now a prison. Only three of the lofty brick towers remain, the fourth having been destroyed by lightning in 1676. The *Cathedral*, a building of ancient origin but frequently restored, is adjoined by cloisters of the 10-11th centuries. An ancient sarcophagus adorns the adjoining Piazza. In the *Palazzo Municipale* is the small *Museo Garda*, with ethnographical collections from E. Asia. — Ivrea, the ancient *Eporredia*, was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Of the marquises of Ivrea the best-known are Berengar II. (d. 966) and Arduin (d. 1016), who obtained the Italian crown at Pavia (p. 202).

Pleasant walk to the *Madonna del Monte* (pilgrimage-church) and the *Lago Sirio* or *Lago di San Giuseppe*.

Steam-tramway from Ivrea in 2 hrs. to (18½ M.) *Santhià* (p. 66; fares 1 fr. 80, 1 fr. 50 c.). The line runs near the S.W. edge of the *Serra*, a hilly ridge 10 M. in length, the longest moraine in Europe, at one time the lateral moraine of the glacier of the Dora valley.

The train penetrates the hill on which Ivrea stands by means of a tunnel, 1200 yds. long, and ascends the fertile valley of the Dora.

41 M. *Montallo Dora*, with a battlemented castle (12-15th cent.).

43 M. *Borgofranco* (830 ft.) has arsenical springs.

49 M. **Pont-St-Martin**. The village (1030 ft.; *Hôt.-Pens. Delapierre*, very fair), with a ruined castle, foundries, and a Roman bridge over the *Lys*, is picturesquely situated at the mouth of the *Val Gressoney*, 1 M. from the station.

In the beautiful *Val Gressoney* a good road (diligence to Gressoney-St-Jean in summer twice daily in 5½ hrs.) ascends through chestnut-woods via *Lillianes* and *Fontainemore* to (17 M.) *Issime* (2000 ft.; \**Hôt. Mont-Néry*, R. 2-3, pens. 6-8 fr.), whence the \**Punta Frudiera* (*Mont Néry*; 10,070 ft.), with splendid view, may be ascended via the *Colle di Chasten* in 7-8 hrs. (guide 12 fr.). Thence via *Gaby* (3395 ft.; Grand-Hôtel Regina) to (11 M.) *Gressoney-St-Jean* (4545 ft.; \**Hôtel Delapierre*, R. 2-3½, D. 4½, pens. 8-10 fr.; \**Hôtel du Lyskamm*, R. 4-6, D. 5 fr.; *Hôtel du Mont-Rose*, R. 2-3, pens. 5-8 fr.), the capital of the valley, and past the (13½ M.) prettily-situated \**Hôtel Pens Miravalle* (5270 ft.; R. 3-5, D. 4, pens. 10-14 fr.) to (15 M.) *Gressoney-la-Trinité* (5370 ft.; *Hôt.-Pens Thédy*, R. 2½-3½, D. 5 fr.; *Hôtel du Lac*), the last village, finely situated near the glaciers of Monte Rosa. Gressoney-St-Jean and La Trinité are both much frequented by summer-visitors and mountaineers (for details, see *Baedeker's Switzerland*). Bridle-path over the *Col d'Olen* to (6-7 hrs.) *Alagna*, see p. 72.

We next cross the *Lys* and follow the broad valley, flanked by fine mountains, to (50½ M.) the prettily-situated *Donnaz* (1056 ft.; *Rosa*). The train now ascends a rocky defile and passes through a tunnel under **Fort Bard** (1282 ft.), which was built in the beginning of the 11th cent. and was taken in 1242 by Amadeus IV. of Savoy after a long siege, while in May, 1800, before the battle of Marengo, it was gallantly defended by 400 Austrians, who kept the French army in check for a week. The train then crosses the *Dora* to (52 M.) *Hône-Bard*, beautifully situated. On the left opens the *Val di Camporciro*, or *Champorcher*, with its fine rocky peaks (p. 62); to the N.W. towers the *Becca di Luseney* (11,500 ft.). — The train intersects a cone of débris on the left bank of the *Dora*. — 54½ M. *Arnaz*, with a ruined castle.

56½ M. **Verrés**. The village (1280 ft.; *Alb. d'Italia*, very fair; *Hôt. Eden*; *Alb. degli Amici*), with 1100 inhab. and an old castle (*Rocca*) of the former Counts of Challant (built in 1390, refortified in 1536), lies picturesquely at the entrance of the *Val Challant*, ¾ M. from the station. Opposite, on the right bank of the *Dora*, lies *Issogne*, also with an interesting \*Château of the Counts of Challant (ca. 1480; interior tastefully restored). To the N.E., between the Challant and Gressoney valleys, towers the rocky pyramid of the *Becca di Vlou* (9948 ft.).

The valleys of Aosta and Susa (p. 44) were alternately occupied by the Franks and the Longobards, and belonged to the Frankonian Empire, in consequence of which a South French dialect (*langue valdôtaine*) still predominates in these Italian districts. The village of *Bard* (below the fort) is the point of transition from Italian to French.

Above Verrés the valley expands, but soon contracts again. Extensive vineyards are passed. We cross the *Evançon* and the *Dora*. On the slope to the left is the village of *Champ de Prax*, lying at the entrance of the *Val Chalame*, the torrent of which has overspread



the valley of the Dora with detritus. Farther on lofty walls of rock rise to the left. — Near (60 M.) *Montjovet* appear on the right, high above us, the extensive ruins of the château of *Montjovet* or *St. Germain*. The train crosses the Dora by means of a long viaduct and enters the picturesque \**Defile of Montjovet*, the grandest part of the line, with a succession of tunnels and buttresses of masonry, and the brawling Dora far below.

63½ M. *St. Vincent* (1415 ft.), at the end of the defile. To the right, 1 M. above the station, lies the village (1886 ft.; *Hôt. du Lion d'Or*, very fair; *Scudo di Francia*; *Corona*; hotels generally closed in winter); ¾ M. higher up (cable railway) there is a mineral spring (*Grand Hôtel*).

\**Mont Zerbion* (8925 ft.), which may be ascended either from *St. Vincent* or *Châtillon*, viâ the chalets of *Franco* (6655 ft.), in 5-6 hrs., commands a magnificent view of the Alpine chain from *Monte Rosa* to *Mont Blanc* and of the *Gran Paradiso* group.

Loftily perched on the left is the old castle of *Ussel* (ca. 1350), belonging to the Counts of *Challant*.

64½ M. *Châtillon* (1807 ft.; *Hôt. des Alpes*, at the station; \**Hôt. de Londres*, R. 3½, pens. 7-10 fr., \**Hôt. Pens. Suisse*, both in the town, beside the bridge; *Hôt. du Nord*; *Caffè-Ristorante Alpino*, beyond the bridge), with 3100 inhab., is finely situated 1 M. above the station, at the entrance to the *Val Tournanche*. Its houses are picturesquely scattered over the gorge of the *Matmoire* or *Marmore*, a torrent descending from the *Matterhorn*; and in the middle of the town is a bridge spanning the ravine in one fine arch.

In the picturesque and finely wooded *Val Tournanche* (diligence to *Valtournanche* in summer daily in ¾ hrs.; one-horse carriage 15, two-horse 25 fr.) a good road ascends viâ (4½ M.) *Grands-Moulins* (3280 ft.), where the imposing *Matterhorn* suddenly appears, and (6 M.) *Piernaz* (3445 ft.; *Hôtel Bellevue*) to (11½ M.) *Valtournanche* (5000 ft.; \**Hôtel du Mont-Rose*, R. 2½, pens. 7-10 fr.; *Hôt. Meynet*, R. 2½-3½, pens. 6-9 fr.), the principal place of the valley. Bridle-path hence (mule to *Giomein* 8 fr.) past the interesting *Gouffre de Busseraille* (*Hôtel des Alpes*) to (2½ hrs.) the chalets of *Breuil* (6710 ft.; *Hôtel des Jumeaux*, R. 3, D. 3½, pens. 7-10 fr.; *Hôt. du Breuil*, R. 2½, D. 3-3½ fr.), 10 min. above which is the \**Hôtel du Mont-Cervin* at *Giomein* (6880 ft.; R. 4, D. 5, pens. 10-12 fr.). Mountain-ascent, and passage over the *Théodule Pass* (10,900 ft.) to (7-7½ hrs.) *Zermatt*, see *Baedeker's Switzerland*.

The line crosses the *Matmoire*, traverses a deep cutting through a deposit of *débris*, threads two tunnels, and reaches (67½ M.) *Chambave* (1555 ft.), noted for its wine. To the W. opens the view of the beautiful valley of *Aosta*, rich in fruit and surrounded by lofty mountains, with the three-peaked *Rutor* (p. 64) in the background.

The line traverses a mass of *débris* at *Diemoz* (viaduct 107 yds. long). To the left lies the picturesque château of \**Fénis* (with old mural paintings), at the mouth of the *Val de Clavalité*, through which peeps the snowy peak of the *Tersiva* (p. 61). — 72 M. *Nus* (1755 ft.; *Croce d'Oro*), with a ruined castle, at the mouth of the *Val St. Barthélemy*. — On the slope above (73½ M.) *St. Marcel*, which lies at the mouth of the valley of the same name (p. 62), is the much-

frequented pilgrimage-church of *Plou*. — 75 M. *Quart-Villefranche* (1755 ft.), with the château of Quart on a hill to the right (2485 ft.). We then cross the *Bagnère* and the *Buthier*.

80 M. **Aosta**. — *HÔT. DU MONT-BLANC*, at the W. end of the town, R. 3-3½, B. 1½, D. 5 fr.; \**HÔTEL ROYAL VICTORIA*, opposite the station, R. 3-3½, L. ¾, A. 1, B. 1½, déj. 3, D. 5, pens. incl. wine 9-12 fr., these two open in summer only. — Second class: *ALBERGO CORONA*, R. 2½, pens. 8-10 fr., Italian, very fair, *HÔT. CENTOZ*, R. 2-2½, pens. 6-8 fr., *HÔT. DE LA POSTE*, R. 2, D. 4, pens. 6½-8½ fr., all three in the *Piazza Carlo Alberto* or market-place; *HÔT. SUISSE*, *Via dell' Ospedale*, R. 1½-3 fr.; *ALB. ALPINO*, (CORS) *Vittorio Emanuele*. — *Caffè-Ristorante Nazionale*, in the market-place. Beer at *Zimmermann's*, in the *Via Saverio di Maistre*, near the market-place. Good bedrooms (3 fr.) at the omnibus-office in the market-place. — Omnibus and carriages to Courmayeur, see p. 54.

*Aosta* (1910 ft.), with 6100 inhab., the *Augusta Praetoria Salassorum* of the Romans and now the capital of the Italian province of *Aosta*, lies at the confluence of the *Buthier* and the *Dora Baltea*.

The valley was anciently inhabited by the *Salassi*, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two chief routes from Italy to Gaul. They frequently harassed the Romans in various ways, until they were conquered in B.C. 25 by Terentius Varro, who sold many of them as slaves at *Eporedia* (p. 54). To protect the roads Varro then founded a camp, 790 yds. long and 625 yds. broad, with 20 square towers, and garrisoned it with 3000 soldiers of the *Prætorian cohorts*. The importance of the Roman *Aosta* is indicated by the extant remains.

From the railway-station, which lies on the S. side of the town, the *Corso Vittorio Emanuele Secondo* leads past the little *Giardino Pubblico*, in which is a bronze *Statue of Victor Emmanuel II.*, 'roi chasseur', by Tortone, on a lofty rock pedestal. Farther on we reach the *Roman Town Walls*, which are 20½ ft. high and preserved almost in their entire extent, while on the S.W. side the ancient facing and cornice are still *in situ*. A few paces to the right is the *Tour du Pailleron*, restored in 1892.

The *Corso Vitt. Emanuele II.* ends at the market-place (*Piazza Carlo Alberto*) with the *Palazzo di Città*, containing the collections of the Italian Alpine Club.

From the market-place, where the main streets of the town, still preserving the old Roman arrangement, intersect each other, the *Via Umberto Primo* leads to the well-preserved E. town-gate, the ancient three-arched *PORTA PRÆTORIA*, whence the *Via Sant' Anselmo* proceeds straight on to the handsome \**HONORARY ARCH OF AUGUSTUS*, with its ten Corinthian pilasters. We then cross the *Buthier*, which has changed its channel, to the massy arch of the old *Roman Bridge*, now half-buried in the earth.

In the *Borgo di Sant' Orso*, the E. suburb, lies the church of *St. OURS* or *Sant' Orso*, founded in 425 and rebuilt in the 12th century. The choir contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is borne by Roman columns. The cloisters contain early-Romanesque columns (12th cent.), with interesting capitals. Near the church rises a *Campanile*, built of Roman hewn stones in the 12th cent., opposite which are

two ancient columns in front of a chapel. In the same piazza is the picturesque *Priory of St. Ours* (15th cent.), with terracotta ornamentation and an octagonal tower. The interior contains good wood-carvings and frescoes.

The *Amphitheatre*, destroyed all but a few arcades, in the old Convento di Santa Caterina, is reached from the Borgo Sant' Orso by the new street beside the *Tour des Prisons* or *Tour du Bailliage* (12-14th cent.), the N.E. corner of the town-wall, or by the Vicolo del Bailliage, leading to the N. from the Porta Prætorial. Close by, in the Via del Teatro, is the *Roman Theatre*, of which only the S. wall (70 ft. high) is now standing.

The CATHEDRAL, in the N. part of the town, owes its present form to the 14th century. Above the portal is a painted terracotta relief; in the choir, two mosaic pavements of 1429 and Gothic stalls of the 15th century. The treasury contains two shrines of the 13th and 15th cent. (SS. Gratus and Jucundus), a cameo of a Roman empress in a setting of the 13th cent., and an ivory diptych of the Consul Probus (406) with a representation of the Emp. Honorius. The cloisters date from 1460. — In the *Accademia di Sant' Anselmo*, close by, are Celtic and Roman antiquities.

By the S. town-gate (the ancient *Porta Principalis Dextra*, recently freed from encroaching buildings) rises the *Torre Bramasam* (12th cent.?), a relic of a castle of the Counts of Challant. It contains an inscription dedicated to Augustus by the Salassi. — By the W. wall is the mediæval *Torre del Lebbroso*, or *Tour du Lépreux*, described in Xavier Le Maistre's story, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence. — Numerous crétins will be seen in Aosta.

The *Becca di Nona* (10,305 ft.), rising to the S. of Aosta, commands a superb view of the Alps. Ascent 6-7 hrs., with guide (16 fr.); provisions should be taken. A bridle-path leads to the village of *Charvensod* (2445 ft.; guide, Grégoire Comé) and thence viâ the hermitage of *St. Grat* (5815 ft.) to the *Col de Plan Fenêtre* (7300 ft.) and the (4½ hrs.) *Alp Comboè* (6960 ft.; night-quarters). The *Signal Sismonda* (7700 ft.), ½ hr. above (S.) the *Col de Plan Fenêtre*, commands a fine view of the Rutor and the Pennine Alps. From the *Alp Comboè* a good zigzag path ascends in 2½ hrs. to the top of the *Becca di Nona* (a few yards below it is the *Rifugio Budden* of the Italian Alpine Club). — The *Mont Emilius* (11,677 ft.) may be ascended from *Comboè* in 4½ hrs. (fatiguing; for adepts only; guide 30 fr.). The view is still more extensive than that from the *Becca di Nona*.

From Aosta over the *Great St. Bernard* to *Martigny*, see *Baedeker's Switzerland*.

The ROAD TO COURMAYEUR (omn., see p. 54) ascends the broad and shadeless valley of the Dora Baltea, passing the handsome royal château of *Sarre* (1968 ft.), built in 1710; opposite is *Aymaville* (2120 ft.), with a château with four towers (14th cent.), at the mouth of the *Val de Cogne* (p. 61). Beyond *St. Pierre* (2170 ft.), with its church and picturesque château (14th cent.; partly restored), we continue, enjoying a fine view of the Rutor and Grivola, and near the old tower of *Colin* (11th cent.?) cross the Dora to —

5½ M. Villeneuve (2465 ft.; *Alb. Ristorante dell' Unione*; *Ristorante Petiyat*), a picturesquely situated village, commanded by the rock-perched ruin of *Argent*.

FROM VILLENEUVE TO CERESOLE REALE (13 hrs.). Ascent from Villeneuve by a paved path, rough and steep. To the W., a fine view of Mont Blanc. Opposite (¾ hr.) *Champlong*, where we reach the lowest part of the *Val Savaranche* (p. 63), the beautifully wooded *Val de Rhêmes* opens on the W.; on the height between the valleys rises the château of *Introd* (p. 63). Following the lofty right bank of the deep valley, we next come to (3 hrs.) *Dégioz-Valsavaranche* (p. 63), then *Tignes* (p. 63) and *Bien* and (2¼ hrs.) *Penz-Valsavaranche* (6385 ft.; *Hôt. Grivola*, plain but good), the highest hamlet in the *Val Savaranche*, at the W. base of the *Gran Paradiso* (p. 63).

The *Val Savaranche* divides here. We cross the brook descending from the W. branch of the valley, and ascend a steep rocky slope in numerous windings, passing a fine waterfall, to the (1 hr.) *Croix d'Aroletta* (7800 ft.), a cross on the brink of a precipice, where we enjoy a magnificent survey of the *Gran Paradiso* and its three peaks opposite to us, to the N. of which are the *Becca Montandeyné*, *Pointe Herbetet*, and the *Grivola*. Traversing a desolate, and at places marshy, valley, with numerous traces of glacier-friction, we next pass the hamlet of *Gran Collet* (7905 ft.; accommodation), then (1 hr.) the *Chalets de Nivolet* and a small lake with a royal shooting-box, and reach the (1 hr.) *Col de Nivolet* (8665 ft.), a narrow ridge of rock with a superb view, to the S., of the *Leranna* (p. 43) rising on the opposite side of the deep *Val d'Orco*. To the W. are the lofty *Col de la Galise* and the *Cima di Bousson*; to the E., the chain of the *Gran Paradiso*. (A route leads to the N.W. across the *Colle Rossetto* into the *Val de Rhêmes*.)

Our route descends a steep rocky slope, in many windings, to a bleak valley with several small tarns and a few chalets, and thence by steep zigzags on the left side of the *Agnello*, with its numerous falls, to (2 hrs.) *Chapilli di Sopra* (5748 ft.), the highest hamlet in the valley of the *Orco*. Farther on we pass the beautifully situated *Parrocchia* or parish-church (5315 ft.) and finally reach (2 hrs.) *Ceresole Reale* (p. 43).

Beyond Villeneuve we cross the *Savaranche* and ascend rapidly to (3½ M.) *Arvier* (2545 ft.; *Croce Bianca*). High up on the precipitous cliff to the right stands the church of *St. Nicolas* (3925 ft.). In front of us is the snowy *Rutor* (p. 64). — Near the beautifully situated but dirty village of (¾ M.) *Liverogne* (2395 ft.; *Hôt. du Col du Mont*, plain) we cross the deep gorge of the *Dora di Valgrisanche* (p. 64), and traverse a rocky gorge to *Ruinaz* (2580 ft.; *Croix*, poor). Opposite lies *Arise*, with a ruined castle and an old church. *Mont Blanc* now comes in sight. The road passes through another wild defile (*Pierre Taillée*) and crosses to the left bank by the (2 M.) *Pont d'Equilire* (2570 ft.). The valley expands. On the right bank is the pretty *Cascade de Derby*, descending in several leaps. 3 M. *Morgex* (3020 ft.; *Chêne Vert*; *Ange*). Between *Morgex* and *Courmayeur* the *Dora* valley intersects the limestone and quartzite zone, which extends to the S.E. of *Mont Blanc* from *Sion* to *Moutiers* (p. 2). The road now follows the lofty slope for some distance, with a fine retrospective view of the *Grivola* (p. 61), and crosses to the right bank of the *Dora Baltea* near (3 M.) —

**Pré-St-Didier** (3250 ft.; \**Hôtel de l'Univers*, R. from 3, B. 11 4, déj. 3, D. 5, pens. from 9 fr., incl. wine; *Hôt. de Londres*), a picturesquely situated village with baths, where the road to the *Little St.*



Bernard diverges to the left (see below). Near the warm salt springs,  $\frac{1}{4}$  M. lower, the *Thuile* has forced its way to the Dora valley through precipitous cliffs.

EXCURSIONS. The ascent of the "Tête de Crammont (8980 ft.), 4 hrs. to the W. of Pré-St-Didier is highly interesting (riding practicable to within  $\frac{1}{2}$  hr. of the top). Following the Little St. Bernard road to a point about 6 min. above the first tunnel (shorter footpath in 20 min.), we thence ascend in zigzags to the right to the (2 hrs.) hamlet of *Chanton* (5970 ft.), whence we reach the summit in  $1\frac{1}{2}$  hr. more. Splendid view of Mont Blanc and the Graian Alps. About 5 min. below the top is the *Capanna De Saussure*, a refuge-hut of the Italian Alpine Club. Another and easier route diverges to the right from the St. Bernard road at *Elevoz*, 3 M. from Pré-St-Didier, joining the above route at Chanton. Experts may dispense with a guide.

From Pré-St-Didier viâ *Balme* and (6 M.) *La Thuile* (4726 ft.; Alb. Nazionale, Alb. della Goletta, both primitive; guide, Maurizio Bognier), the best starting-point for the ascent of the *Ru'or* (comp. p. 64), to the pass of the *Little St. Bernard* (7175 ft.) and *Bourg-St-Maurice*, see *Baedeker's Southern France*.

Beyond Pré-St-Didier the road ascends the left bank to ( $\frac{3}{4}$  M.) *Palesieux*, and winds through a wooded ravine to ( $2\frac{1}{2}$  M.) —

21 M. *Courmayeur*. — \*GRAND HÔTEL ROYAL-BERTOLINI, with garden, R. from 3, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. from 11 fr. (open in summer only); GRAND HÔTEL DE L'ANGE, similar charges; \*UNION, R. 3-4, B.  $1\frac{1}{2}$ , déj. 3, D.  $4\frac{1}{2}$ , pens.  $8\frac{1}{2}$ -11 fr., incl. wine; \*MONT BLANC,  $\frac{1}{2}$  M. to the N. of the village, R.  $2\frac{1}{2}$ -4, déj. 3, D. 4, pens.  $10\frac{1}{2}$  fr., incl. wine; HÔT.-RESTAURANT SAVOYE, R.  $2\frac{1}{2}$ , B. 1, déj. 3, D.  $3\frac{1}{2}$ , pens. from 7 fr., incl. wine. — *Café du Mont-Blanc*. — Diligence to Aosta, see p. 54; carr. with one horse 15, with two 25 fr. — *English Church Service* in the season at the Grand Hôtel Royal.

*Courmayeur* (4030 ft.), a considerable village beautifully situated at the head of the Aosta valley, is much frequented by Italians as a summer-resort and for its chalybeate springs. The highest peak of Mont Blanc is concealed from Courmayeur by the *Mont Chetif* (7685 ft.), but is seen from the Pré-St-Didier road,  $\frac{1}{2}$  M. to the S. — About  $1\frac{1}{4}$  M. to the N. are the small sulphur baths of *La Saxe*.

The \**Mont de la Saxe* (7735 ft.; 3 hrs.; guide, 6 fr., unnecessary) affords a complete view of the E. side of Mont Blanc with its glaciers, from the Col de la Seigne to the Col de Ferret, the Dent du Géant and the Jorasses being prominent. A good bridle-path ascends from Courmayeur, by *Villair*, to the (2 hrs.) *Chalets du Pré* (6480 ft.) and the (1 hr.) summit. The descent may be made by the *Chalets du Leuchi* (6306 ft.) into the Val Ferret. — Excursions in the Mont Blanc chain, to Chamonix, etc., see *Baedeker's Switzerland or Southern France*.

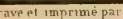
### 13. From Aosta to the Graian Alps.

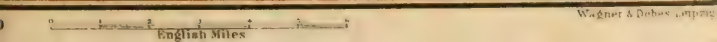
THE GRAIAN ALPS, an extensive mountain-system culminating in the *Gran Paradiso* (13,324 ft.) and the *Grivola* (13,022 ft.), lie between the valleys of the *Dora Baltea* and the *Isère* on the N. and those of the *Dora Riparia* and the *Arc* on the S. We here describe a few of the most interesting routes through the E. part of this grand mountain-region, in the form of a circular tour of four days from *Aosta*, taking in *Cogne*, *Val Savaranche*, *Rhêmes Notre-Dame*, and *Valgrisenche*. *Cogne* is the best centre for excursions.

The mountains of *Cogne* are a favourite *chasse* of the Kings of Italy, and the mountain goat ('steinbock', Ital. 'stambecco', Fr. 'bouquetin'), elsewhere nearly extinct, is still found here. Several excellent bridle-paths, leading to the royal shooting-lodges, are a great assistance to the pedestrian.











1st Day. — From AOSTA TO COGNÉ (6½ hrs.). As far as (6 M.) *Aymaville* (2120 ft.) we may follow the highroad (p. 58), but it is preferable to cross the Dora near Aosta, and to go by *Gressan* and *Jorvençan*, across meadows and fields. The bridle-path then ascends rapidly past the church of *St. Martin* to *Poia* (2790 ft.), and enters the monotonous *Val de Cogné* at a great height above the ravine of the brawling *Grand Eyvie*. Far below we soon observe the houses of *Pont d'Aël* (2865 ft.), with its admirably preserved \*Roman Bridge (formerly an aqueduct), 60 yds. long and 395 ft. above the stream. It was erected in the reign of Augustus. The valley contracts. Near the bridge by which we cross the stream we obtain a view of the *Grivola* for a short time. — We next reach (1½ hr.) *Vièyes* (3734 ft.; cantine), at the mouth of the *Combe de Nomenon* (pretty waterfall), with the *Grivola* and the *Gran Nomenon* (11,444 ft.) in the background. Beyond (¼ hr.) *Silvencière* (right) and a deserted iron-foundry we again cross the brook by the *Pont de Laval* (4480 ft.), where the mountains of Cogné are revealed, to (½ hr.) *Epinel* (4765 ft.), opposite the lofty *Punta del Pousset* (see below) and the *Traio Glacier*. — At (½ hr.) *Crétaz* the *Valnontey* descends from the S. to the *Grand Eyvie*. — 20 min. —

**Cogné** (5033 ft.; *Couronne*, R. 1½-2½, B. 1½. déj. 2½, D. 3½, pens. 6½ fr., very fair; *Grivola*, similar charges, clean), charmingly situated, with a beautiful view of the *Gran Paradiso* and the *Tour du Grand St. Pierre*, with their glaciers (*Glacier de la Tribulation*, du *Grand Crou*, du *Money*, etc.) to the S., and of the *Mont Blanc* to the N.W., is an excellent starting-point for excursions. Three valleys converge here: the *Vallone di Valnontey* from the S., the *Vallone d'Urtier* from the S.E., and the *Vallone di Grauson* from the N.E.

ASCENTS AND PASSES (guides: Gasp. and Pietro Gerard). — \***Punta del Pousset** (9994 ft.; 5 hrs.; guide 6, with mule 12 fr.), a superb point of view. At *Crétaz* (see above) the bridle-path crosses the *Valnontey* and enters a wood and then ascends grassy slopes to the chalets of *Ors-Dessus* and (3 hrs.) *Pousset-Dessus* or *Superiori* (8390 ft.). Thence a steep climb of ½ hr., passing a very giddy place near the top, brings us to the rocky crest of the *Punta del Pousset*. Close to us, above the *Traio Glacier*, towers the *Grivola*, which, on this side, is hardly inferior in boldness to the *Matterhorn*, while other mountains of the Pennine and Graian Alps are also visible. — The *Grivola* (13,022 ft.; from Cogné 9 hrs.; two guides at 28 fr. each) is difficult and fit for experts only. Ascent from *Valsavaranche* still more difficult.

The \***Punta di Tersiva** (11,526 ft.; 7 hrs., with guide) presents no difficulty to adepts. We proceed through the *Vallone di Grauson* to the (2½ hrs.) chalets of *Grauson* (7450 ft.) and to (¾ hr.) *Ervilleire* (8245 ft.); thence, passing the little *Lac Dorière*, to the (1 hr.) *Passo d'Invergneuz* (9485 ft.) and by the W. arête to the (2½ hrs.) summit. Magnificent view of the Graian and Pennine Alps and of the plain of Piedmont (Turin), etc. The ascent may be also made from the S. from the *Val d'Urtier* via the *Ponton Alp*, or from the N. (more difficult) from the *Val de Clavalité* (p. 56).

In the *Vallone di Valnontey*, opening to the S. of Cogné, lie the (3 hrs.; steep final ascent) chalets of *Le Money* (7674 ft.), which command an admirable view of the *Gran Paradiso* with its glaciers (ascent, see p. 63). Two difficult glacier passes, the *Colle Grand Crou* or *Col Tuckett* (11,139 ft.),



between the *Gran Paradiso* and *Becca di Gay*, and the *Colle Money* (11,280 ft.), between the *Roccia Viva* (11,975 ft.; small lake on the top) and the *Tour du Grand St. Pierre* (see below), lead from the head of the *Vallone de Valnontey* to the *Val d'Orco* (see below; guide 15 fr.).

FROM COGNE TO HÔNE-BARD, 11-12 hrs., attractive and not difficult. A bridle-path (royal hunting-path) crosses the *Urtier* at (1/2 hr.) *Champlong* (5185 ft.), and ascends the valley of the stream with its abundant flowers and waterfalls, commanding fine views of the *Grivola* to the W. and of the *Combe de Valeille* (see below), enclosed by glaciers, to the S. We next pass the chapel of *Cret* to the (2 hrs.) chalets of *Chavanis*, whence we may either follow the lower path to the right by *Brulot* and *Peyrasas*, or that to the left along the slope of the *Tersiva* (p. 61), viâ *Pianés* and *Ponton*, with its little lake, and along the *Tour de Ponton*, to the (2 hrs.) *Col de Cogne* (*Fenêtre de Cogne* or *Pinestra Champorcher*; 9288 ft.), between the *Tour de Ponton* and the *Becco Costassa*. We descend into the pastoral *Val Champorcher* or *Camporciro*, passing the chalets of *Dondenna*, to (3 1/2 hrs.) *Champorcher* (4650 ft.; rustic inn), and thence by *Pont-Boset* to (2 1/2 hrs.) *Hône-Bard* (p. 55).

FROM COGNE TO ST. MARCEL, 8 hrs., not difficult (practicable for mules). The route leads through the *Vallone di Grauson* to the (2 1/2 hrs.) chalets of *Grauson* (p. 61), and thence past the little *Coronas Lake* to the (2 hrs.) *Col de St. Marcel* (*Colle di Coronas*, 9535 ft.), a saddle of the *Cresta del Tessonet*. We descend through the wooded *Vallone di St. Marcel* to (3 1/2 hrs.) *St. Marcel* (p. 56).

FROM COGNE TO AOSTA, 9 hrs. (with guide), fatiguing but interesting. The route ascends viâ the chalets of *Chavanis* and *Arpisson* (7630 ft.) to the *Col d'Arbole* (9300 ft.); fine view of the *Gran Paradiso* and *Grivola*. Descent viâ the *Chalets d'Arbole* (8190 ft.) and the hermitage of *St. Grat* (5815 ft.; p. 58). — To *AYMAVILLE* (p. 58) over the *Colle de Chaz-Sèche* (9250 ft.) or the *Colle del Drinc* (8705 ft.), 7-8 hrs., both attractive and not difficult.

FROM COGNE TO THE VAL SOANA ACROSS THE COLLE DELLA NOUVA, 7-8 hrs. to *Campiglia*, attractive and not difficult. Passing the chalets of *Chavanis* and *Brulot* (see above) to the foot of the glacier and skirting this to the right, we reach (3 hrs.) the *Colle della Nouva* (*Colle dell' Arietta*; 9670 ft.), and enjoy an admirable view of *Mont Blanc* and the S. side of the *Graian Alps*. Steep descent to the chalets of *Arietta*, and through the *Val Campiglia* to (3 hrs.) *Campiglia*, (1/2 hr.) *Valprato*, and (1/2 hr.) *Ronco* (3087 ft.; Alb. Nazionale; Universo: omn. to Cuornè), in the *Val Soana*. 2 1/2 hrs. above *Pont Canavese* (p. 42). — Two other passes to the *Val Soana* lead respectively across the *Colle Bardoney* (9295 ft.), between the *Punta Lavina* and the *Punta Rol* (fatiguing), and across the *Bocchetta di Rancio* (9800 ft.), to the N. of the *Punta Lavina* (difficult).

TO THE VAL D'ORCO (*Val Locana*) over the *Colle Grand Crou* or the *Colle Money*, see above. Two other difficult passes lead from the *Vallone di Valeille*, the lateral valley parallel to the *Vallone d'Urtier* on the S. (see above), to the *Ricovero Piantonetto* (9140 ft.) in the *Val Piantonetto* and to *Perebecche* (p. 42) in the *Val d'Orco*: the *Colle di Teleccio* (10,910 ft.), between the *Tour du Grand St. Pierre* (12,413 ft.; the difficult ascent of which may be made from the pass) and the *Oudezana*; and the *Colle Sengie* (10,520 ft.), between the *Oudezana* and the *Punta Sengie*.

2nd Day. — FROM COGNE TO VALSAVARANCHE (8-9 hrs.), attractive (guide, 10 fr., not indispensable). From (3 1/4 hr.) *Valnontey* (5505 ft.) the bridle-path ascends to the right, through wood, passing a pretty fall of the *Lauzon*, to the (2 1/2 hrs.) royal shooting-lodge ('*Campement du Roi*'; 8490 ft.) and the (2 hrs.) *Colle Lauzon* (10,830 ft.), with an admirable view (still more extensive from a height a few minutes to the S.). We now descend, enjoying superb views of the *Gran Paradiso*, on the left, and *Grivola*, on the right,

to (1½ hr.) the *Chalets de Leviona* (7756 ft.). (Good walkers, with a guide, may cross the brook here near the small waterfall, and descend by a steep path direct to Valsavaranche.) The bridle-path follows the left bank and reaches the bottom of the *Val Savaranche* near (1½ hr.) the hamlet of *Tignet*, 1 M. to the S. of *Dégioz-Valsavaranche* (5055 ft.; *Hôt. du Grand Paradis*, *Hôt.-Restaurant du Club Alpin*, R. 1½, D. 2½ fr., both plain but good), the chief village in the Valsavaranche (guides, Pietro and Albino Dayné, Gius. Prayet).

Two other somewhat fatiguing passes from *Cogne* to Valsavaranche are the *Col de l'Herbetet* (10,830 ft.) and the *Colle Mesoncles* (10,170 ft.). — From Valsavaranche to *Ceresole Reale*, see p. 59.

The *Gran Paradiso* (13,321 ft.; difficult, for adepts only; guide 30 fr.) may be ascended in 6-7 hrs. from (2¼ hrs.) *Pont-Valsavaranche* (p. 59). About ¼ hr. to the S. of *Pont* we ascend to the left to the (2 hrs.) *Rifugio Vittorio Emanuele Secondo* (9105 ft.; inn), above the *Moncorré Alp*, and thence cross the *Glacier de Moncorré* to the (4-5 hrs.) summit. The descent may be made to the *Chalet d'Herbetet* (accommodation) and through the *Valnontey* (p. 61) to *Cogne* (very difficult).

3rd Day. — FROM VALSAVARANCHE TO RHÊMES NOTRE-DAME (6 hrs.; guide 6 fr.). The bridle-path ascends from Valsavaranche by (1 M.) *Crêton*, at first somewhat steeply, to (2 hrs.) a royal shooting-lodge (7185 ft.), and thence leads in zigzags along the slope to the left, passing (1¼ hr.) the small *Lago di Djouan* (8280 ft.) and the *Lago Nero* (9075 ft.), to the (1½ hr.) *Colle d'Entrelor* (9872 ft.), between the *Cima di Gollien* (10,120 ft.) and the *Cima di Percia* (10,110 ft.). Fine view of the Rutor to the W., and of the *Gran Paradiso* and *Grivola* to the E. Descent rather steep through the *Vallone d'Entrelor*, with the *Becca di Sambeina* (10,370 ft.) on the left, to (2½ hrs.) *Rhêmes Notre-Dame* (6015 ft.; poor cantine, or a bed at the curé's), the chief place in the *Val de Rhêmes*, which is enclosed by imposing glaciers (guide, C. Thérissod). *Notre-Dame* is 5 hrs. from *Villeneuve*. The route down the valley passes *Rhêmes-St-Georges* and *Introd* (2885 ft.), where the *Val de Rhêmes* unites with the *Val Savaranche* (p. 59). In descending we obtain a fine view of *Mont Velan* and the *Grand Combin* to the N.

A shorter but more toilsome route than the *Col d'Entrelor* leads from Valsavaranche to *Rhêmes Notre-Dame* across the *Colle di Sort* (9735 ft.), which lies to the S. of the *Mte. Roletta* (11,100 ft.).

4th Day. — FROM RHÊMES NOTRE-DAME TO VALGRISANCHE, AND THENCE TO LIVEROGNE AND AOSTA (6 hrs. to Valgrisanche; guide 6 fr.; 3 hrs. more to Liverogne). Steep ascent to the (3½ hrs.) *Colle della Finestra* (9340 ft.), between the *Becca di Tei*, on the right, and the *Becca dell' Invergnau* (11,838 ft.), on the left, with fine view of the *Ormelune* and the Rutor. The path descends through the stony *Vallone del Bouc*. Where it divides, we keep to the left. On our left are the *Glacier de Rabuigne* and *Mont Forciat*, which conceals the *Becca dell' Invergnau*. Passing (1½ hr.) the *Alp Nouva* (7025 ft.), we descend and cross the brook to *Fornet* (5680 ft.);

small inn), the highest hamlet in the *Val Grisanche*; then to *Sevey*, *Mondange*, and (2 hrs.) *Valgrisanche* (5460 ft.; accommodation at the *Cantine du Col du Mont* or at the curé's; guides, Sev. Ponton and G. S. Rosier), a village prettily situated at the base of the *Rutor* or *Ruitor*.

The ascent of the *Rutor*, an extensive, glacier-clad mountain with several peaks (S. and highest peak 11,435 ft.; N. peak 11,315 ft.), either from *Valgrisanche*, or better from *La Thuile* (p. 60), presents no serious difficulty (guide 40 fr.). From *La Thuile* a bridle-path leads through the deep and narrow *Rutor* valley viâ *La Joux* to the (2 hrs.) grand \**Falls of the Rutor* (6345 ft.), whence we ascend to the left to the (1½ hr.) *Rifugio di Santa Margherita* (8038 ft.), situated on the *Lago del Rutor*, 5 min. to the N.E. of a height (8083 ft.) commanding a magnificent \*View. Thence across the large *Rutor Glacier* to the (3 hrs.) *Tête du Rutor* (11,435 ft.), which commands a most splendid panorama of *Mont Blanc*, etc. (refuge-hut of the Italian Alpine Club on the top).

The bridle-path from *Valgrisanche* to *Liverogne* (3 hrs.) leads through the beautifully wooded *Val Grisanche*, on the left bank of the *Dora di Valgrisanche*, to *Ceres* or *Serré* (*Hôt. Frassy*, rustic) and *Revers*, where the river disappears for a short distance under rocks. The hamlet of *Planaval* lies to the left. The valley contracts to a wild ravine. The path on its left side skirts a precipice high above the roaring torrent. On the opposite bank, on an apparently inaccessible rock, is perched the ruined castle of *Montmajeur* or *Tour d'Arboé*. — *Liverogne*, see p. 59. Near *Liverogne* the path quits the gorge and descends to the left through meadows and groups of trees to the road from *Courmayeur* to *Aosta* (p. 58).

#### 14. From Santhià (*Turin*) to Biella.

18½ M. RAILWAY in ca. 1-1½ hr. (fares 3 fr. 40, 2 fr. 55, 1 fr. 70 c.).

From *Turin* to (36½ M.) *Santhià*, see p. 65. The intermediate stations are unimportant, but the mountain-views are fine.

18½ M. *Biella*. — *Hotels*. \**TESTA GRIGIA*; *ANGELO*; *LEON D'ORO*; *ALB. CENTRALE*, all in the new town; *GRAND HÔTEL*, with hydropathic, in the old town. — Photographs at *Vittorio Sella's*. — *CABLE RAILWAY* to the old town (10 c.).

*Biella*, an episcopal see with 16,300 inhab., lies on the *Cervo* and is divided into *Biella Piazza* (1558 ft.), the high-lying old town, and *Biella Piano* (1345 ft.), the new town. The power for the electric lighting of the industrial new town and for its factories is furnished by the *Chiusella* (p. 54) and the *Dora* (near *Pont-St-Martin*, p. 55). The town possesses arcaded streets and a fine *Cathedral* of the 15th cent., with a façade of 1825. Near the cathedral is an early-Christian *Baptistery* (9th cent.?). The church of *San Sebastiano* is a handsome Renaissance structure of 1504. The palaces of the old town are now tenanted by the lower classes.

About 3 M. to the N.E. of *Biella*, near the village of *Bioglio* (2235 ft.), lies the *Villa Sella*, with a beautiful garden and a splendid view of the Alps (visitors admitted).

From Biella STEAM TRAMWAYS run to (13 M.) *Valle Mosso* viâ (7 M.) *Cossato*, and to (5½ M.) *Mongrando* viâ (2 M.) *Occhieppo* (see below). A third line ascends to the N. through the valley of the *Cervo* to (5 M.) *Andorno* (1788 ft.; *Grand Hôtel Sella*, with hydropathic, pens. 11-14 fr.; *Croce Rossa*; Engl. Ch. service at the *Grand Hôtel*). The Gothic church (1804) has been modernized. — Beyond Andorno the tramway goes on to (8½ M.) *Balma*, noted for its large granite-quarry, whence omnibuses (25 c.) run to *Campiglia* (2460 ft.; inn). From *Campiglia* a road ascends viâ *Ponte Concesio* (see below) and *Rosazza* (Alb. della Gragliasca) to *Piedicavallo* (3405 ft.; Alb. Mologna, well spoken of), whence *Monte Bo* (8385 ft.; View) may be ascended in 4½ hrs. (guide 5 fr.).

A pleasant excursion may be made also viâ (1¼ M.) *Cossila* (1780 ft.), with its water-cure, and *Favaro* (2460 ft.) to *Oropa* (3870 ft.), 6 M. to the N.W. of Biella (omn. thrice daily, 2½ fr., down 1½ fr.; electric tramway under construction). Here stand a large *Stabilimento Idroterapico* (3480 ft.; open June-Sept.), and the famous pilgrimage-church of *Madonna d'Oropa*. From *Oropa* a road runs to the N., piercing the pass of the *Colle della Colma* by a tunnel 765 yds. long, to the *Santuario di San Giovanni* (3345 ft.) and to *Ponte Concesio* (see above), in the *Cervo* valley.

About 7½ M. to the W. of Biella (road viâ *Occhieppo*, see above; omn. from the *Leon d'Oro* 2½ fr.; carr. with one horse 6, with two 12 fr.) lie the pilgrimage-church and hydropathic of *Graglia* (2664 ft.), situated 2 M. above the village of that name, amid a splendid array of mountains. — Comp. *Pertusi-Ratti*, Guida pel Villeggiante nel Biellese (Turin, Casanova; 1901).

## 15. From Turin viâ Santhià and Borgomanero to Arona (*Simplon Railway*).

77 M. RAILWAY, opened in 1906, in 3¼-3¾ hrs. — Views of the Alps to the left.

From Turin to (36½ M.) *Santhià*, see below and p. 66. — The railway diverges to the N.E. from the Milan line and beyond (39½ M.) *Carisio* crosses the *Elvo* and the *Cervo*. — 45 M. *Buronzio*; 50 M. *Roasenda*; 56 M. *Gattinara* (870 ft.).

Crossing the *Sesia* by an iron bridge of three spans, we next reach (58½ M.) *Romagnano Sesia*, junction for the line from Novara to Varallo (p. 68). Thence we descend in a fertile undulating region, viâ (64½ M.) *Cureggio* (1140 ft.), to the valley of the *Agogna*.

67 M. *Borgomanero* (1005 ft.; p. 70), junction of the line from Novara to Orta and Domodossola. — Our line pierces the spurs of the *Margozzolo Group* (p. 201) by means of a tunnel, 2 M. in length.

77 M. *Arona* and thence to *Domodossola* (*Brigue*) or *Milun*, see p. 201 and R. 2.

## 16. From Turin to Milan viâ Novara.

93 M. RAILWAY in 3-5 hrs. (fares 17 fr. 40, 12 fr. 20, 7 fr. 85 c.; express 19 fr. 15, 13 fr. 40 c.). Glimpses of the Alps to the left.

*Turin*, see p. 27. — The *Dora Riparia* is crossed, then the *Stura* between (5 M.) *Torino Dora* and (10½ M.) *Settimo Torinese*, whence a railway runs N. to *Rivarolo*, with branches thence to *Cuorgnè* (p. 42) and *Castellamonte*. We cross the *Oreo*.

18 M. **Chivasso** (600 ft.; *Alb. del Moro*), a town with 4200 inhab., near the influx of the Orco into the *Po*. The parish-church contains a painting by Defendente de Ferrari.

BRANCH LINES hence to *Aosta* (p. 57) and (30½ M.) *Casale Monferrato* (see below). — LIGHT RAILWAY from Turin (comp. p. 27) viâ (14 M.) Chivasso and (22½ M.) *Carugnolo* (old church of Santa Fede with Romanesque carvings) to (23 M.) *Brusasco* (555 ft.), on the N. verge of the Colli Torinesi (p. 29).

A road leads from Chivasso to the S. to (2 M.) *San Genesio*, with sulphur baths (Gr. Hôt. San Genesio, pens. from 8 fr., open May to Nov.).

Near (25 M.) *Saluggia* the train crosses the impetuous *Dora Baltea* (p. 54). To the left, a glimpse of the Graian Alps; then of the Val d'Aosta. — 29 M. *Livorno Vercellese*.

36½ M. **Santhià** (*Rail. Restaurant; Alb. del Pallone*), with 5200 inhabitants. The church contains an altar-piece by Gaud. Ferrari. — Railway to Biella, see p. 64; steam-tramway to Ivrea, see p. 54.

49 M. **Vercelli** (430 ft.; *Tre Re; Leon d'Oro*), an episcopal town with 17,900 inhab. From the station we see the imposing church of *Sant' Andrea*, founded in 1219, with a dome and two W. towers like those of northern churches. Interior early-Gothic. Adjacent is a *Museo Lapidario*, with Roman inscriptions and sculptures. The church of *San Cristoforo* contains frescoes by G. Ferrari (1532-38) and B. Lanini; by the high-altar, \**Madonna and St. Christopher* in an orchard, by Gaud. Ferrari. *Santa Caterina* and *San Paolo* each contain a work by G. Ferrari, and there is another (a *Pietà*, after Perugino) in the *Istituto di Belle Arti*. In the cathedral-library are some rare old MSS. — To the S. of Vercelli lie the *Campi Raudii*, where Marius defeated the Cimbri in B.C. 101.

Steam-tramways ply from Vercelli to *Trino* on the S.W., to *Casale Monferrato* (see below) on the S., to the N. to *Aranco-Borgosesia* (p. 68) and to *Biandrate* and *Fara*, and to the N.W. to *Biella* (p. 61).

FROM VERCELLI to ALESSANDRIA, 35 M., railway in ca. 2 hrs. (fares 6 fr. 50, 4 fr. 55, 2 fr. 95 c.). — The chief intermediate station is (14½ M.) *Casale Monferrato* (380 ft.; *Rosa Rossa*, with steam-heating; *Angelo*), on the right bank of the *Po*, with 18,900 inhab., the ancient capital of the Duchy of Monferrato, which passed in 1536 to the Gonzagas (p. 258). The interesting Romanesque *Cathedral*, a vaulted basilica with double aisles and a fine atrium, was founded in 741 by the Lombard king Liutprand, and rebuilt in 1107. It contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of *San Domenico*, in the Renaissance style, the *Palazzo di Città*, with a handsome colonnade, and the old citadel of *San Giorgio* are also noteworthy. The Ghibelline prince William of Monferrat is mentioned by Dante in his *Purgatory* (VII. 134). A visit may be paid from Casale to the *Sacro Monte di Crea*, a pilgrim-resort resembling the Mt. Calvary at Varallo. The chapels contain terracotta groups by Tabacchetti and others (nearly all freely restored); and in the church is a painting by Macrino d'Alba. — Casale Monferrato is the junction of the Asti-Mortara line (p. 52) and of that to Chivasso (see above). It is also connected with Alessandria, with Vercelli (see above), and with Montemagno (p. 52; viâ Altavilla) by tramways. — Various small stations, including (26 M.) *Valenza* (p. 190). — 35 M. *Alessandria*, see p. 53. *From Vercelli to Pavia*, see p. 190.

The train crosses the *Sesia* (p. 71); to the left rise the Alps, with the magnificent Monte Rosa group. — 52 M. *Borgo Vercelli*.



62 M. **Novara** (490 ft.; *Rail. Restaurant*; *Alb. d'Italia*, Via Benedetto Cairoli, R. 3, omn.  $\frac{3}{4}$  fr.; *Hôt. de la Ville*, Via Gaudenzio Ferrari, R.  $2\frac{1}{2}$ , omn.  $\frac{1}{2}$  fr.; *Alb. Tre Re*, clean), the Roman *Novaria*, an episcopal town and formerly a fortress, with 17,600 inhab., was the scene of a victory gained by the Austrians under Radetzky over the Piedmontese in 1849, which led to the abdication of Charles Albert (in the Palazzo Bellini, see p. 68).



From the station we follow the Via Garibaldi to the Piazza Cavour. A little to the W., at the end of the Via Gaudenzio Ferrari, rises the church of **SAN GAUDENZIO**, erected about 1570 by *Tibaldi*, with a dome 396 ft. high, added by *Antonelli* (p. 39) in 1875-78. The church, without aisles, in imitation of Sant' Andrea at Mantua, contains (2nd chapel to the left) a large altar-piece by *Gaud.*

*Ferrari* (1514, restored in 1902). The tower commands a wide view. — To the S., in the Via Negroni, rises the *Palazzo Bellini*, built by P. Tibaldi; the façade dates from about 1680, the pretty rococo decoration of the interior from the 18th century.

The CATHEDRAL, originally an early-Christian edifice, has been entirely altered by rebuilding and by additions due to *Antonelli*. It contains frescoes by *Bern. Lanini* and a Marriage of St. Catharine, by *Gaud. Ferrari*. On the opposite side of the entrance-court is an early-Romanesque *Baptistery*. — A few yards to the W. is a marble statue of *Charles Emmanuel III.*, by *Marchesi*.

On the S. side of the Piazza Vittorio Emanuele is the old *Castello*. From the ramparts, close by, a fine view of the Alps is obtained. — The *Biblioteca Civica* possesses two small works (angels) by G. Ferrari. — The tasteful terracotta ornamentation (15th cent.) on the *Casa della Portà*, Via Cannobio 8, should be noticed.

Tramway to *Vigevano* (p. 190) and to *Biandrate* (p. 66).

FROM NOVARA TO VARALLO, 34 M., railway in 2¼ hrs. (fares 6 fr. 40, 4 fr. 50, 2 fr. 90 c.). — 10½ M. *Briona* (710 ft.); 18½ M. *Romagnano-Sesia* (p. 65), junction of the line from Turin to Arona; 25½ M. *Valduggia*, station for the village of that name, 3 M. to the E., where *Gaudenzio Ferrari* (ca. 1471-1544) was born; 26½ *Borgosesia* (light railway to Vercelli, see p. 66); 30½ M. *Quarona*, with a Madonna by *Gaud. Ferrari* in the parish-church. — *Varallo*, see p. 71.

FROM NOVARA TO SEREGNO, 33½ M., railway in 1½-2½ hrs. (fares 5 fr. 50, 3 fr. 65, 2 fr. 25 c.). — 8 M. *Turtigo*, on the *Naviglio Grande* (see below), with large electric works (1903). — 16 M. *Busto-Arsizio* (p. 5). — 18 M. *Castellanza* (p. 165). — 25 M. *Saronno* (p. 164). — 33½ M. *Seregno* (p. 167).

At Novara the Turin and Milan line is crossed by those from Domodossola (p. 4) and from Arona (p. 201) and Bellinzona to Genoa (R. 30). Carriages are often changed at Novara.

68½ M. *Trecate*. The line crosses the *Ticino* by a handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of Magenta. Farther on we cross the *Naviglio Grande* (p. 132), a navigable canal constructed in the 13th century.

76 M. *Magenta* (450 ft.).

Near Magenta stands the *Church of San Martino*, by *Perrucchetti*, erected in 1903 to commemorate the victory of the French and Sardinians over the Austrians on 4th June, 1859, which compelled the latter to evacuate Lombardy. Opposite the station, on an eminence, are a charnel-house and a bronze statue of *McMahon*, by *Luigi Secchi* (1895).

The line intersects numerous rice-fields, which are kept under water for months at a time. — 79½ M. *Vittuone*; 84½ M. *Rhò* (p. 5), where the line unites with the Simplon Railway.

93 M. *Milan* (see p. 128).

## 17. From Domodossola to Novara. Lake of Orta. From Orta to Varallo.

56 M. RAILWAY in  $3\frac{1}{2}$ -4 hrs. (fares 10 fr. 45, 7 fr. 35, 4 fr. 70 c.); to *Gravellona*, the station for the Lago Maggiore (omn. to Pallanza and to Locarno, see pp. 197, 192),  $18\frac{1}{2}$  M., in 1 hr. (fares 3 fr. 50, 2 fr. 45, 1 fr. 55 c.).

*Domodossola*, see p. 4. The railway runs straight through the *Val d'Ossola*, following the right bank of the *Toce* or *Tosa* (p. 4), while the Simplon Railway (R. 2) follows the left bank. — At ( $3\frac{1}{2}$  M.) *Villadossola*, the *Antrona Valley* opens on the right (see *Baedeker's Switzerland*). At (7 M.) *Piedimulera* (810 ft.; Corona; Alb. Piedimulera; Alb. della Stazione) the *Val Anzasca* opens to the right (road to *Macugnaga*, 20 M., see *Baedeker's Switzerland*). The railway crosses the *Anza* and then the *Tosa* (bridge 980 yds. long). 9 M. *Vogogna*; 11 M. *Premosello*; 13 M. *Cuzzago*; stations on the Simplon Railway also (see p. 4). — Beyond the last the *Tosa* is crossed (bridge 510 yds. long) to ( $15\frac{1}{2}$  M.) *Ornavasso* (690 ft.; Italia; Croce Bianca).

$18\frac{1}{2}$  M. *Gravellona Toce* (Rail. Restaurant; inns poor), with large cotton-mills, at the junction of the *Strona* with the *Tosa*.

*Gravellona* lies about  $2\frac{1}{4}$  M. to the S.W. of the station *Pallanza-Fondo Toce* on the Simplon Railway (comp. p. 5). Motor-omnibus to *Locarno*, see p. 192; diligence to *Pallanza*, see p. 197 (carr. with one horse 5, with two horses 10 fr.). — Road to (5 M.) *Baveno* (p. 198) viâ *Feriollo* (carr. to *Baveno* 4, with two horses 8 fr.).

The railway runs to the S. through the fertile valley of the *Strona*. Beyond (21 M.) *Crusinallo* it crosses the river and immediately afterwards the *Nigulia Canal*, which drains the *Lake of Orta*.

23 M. *Omegna* (995 ft.; *Albergo della Posta*), with a large paper-mill, lies at the N. end of the charming *Lake of Orta* (950 ft. above the sea;  $7\frac{1}{2}$  M. long), now known also as the *Lago Cusio* from its (somewhat doubtful) ancient name. — The line runs high above the lake, commanding beautiful views of it. Beyond (27 M.) *Pettinasco* we cross the *Pescione*, and then the imposing *Sassina Viaduct*.

### $28\frac{1}{2}$ M. Orta Novarese.

The railway-station lies about 1 M. above Orta. On leaving it we turn to the left, pass below the railway, and proceed in a straight direction. About halfway to the town we pass the *Villa Crespi*, in a Moorish style, beyond which a guide-post points to the right to the *Monte d'Orta* and the ( $\frac{1}{4}$  hr.) Alb. Belvedere.

**Hotels.** \*ALB. BELVEDERE, on the W. slope of the *Monte d'Orta*, with fine view, R. 3, D. 4 fr. (Engl. Ch. Serv. in summer). — ALB. SAN GIULIO, very fair, ALB. ORTA, both in the Piazza, by the lake,  $1\frac{1}{4}$  M. from the railway-station; HÔT.-PENS. GARIBALDI, at the rail. station. — *Boats* for hire at the Piazza.

The little town of *Orta* (800 inhab.) consists mainly of a Piazza, open on the side next the lake, one long narrow street, and a number of villas lining the road to the station. It lies opposite the small *Isola San Giulio*, at the S.W. base of the *Monte d'Orta* (1315 ft.), or *Sacro Monte*, a beautifully wooded hill, stretching

out into the lake. The ascent of the *Sacro Monte* may be made either from a point halfway between the town and the station (see p. 69) or from the *Piazza*, through the grounds of the *Villa of Marchese Natta* (50 c.). In the 16th cent. 20 chapels were erected here in honour of St. Francis of Assisi, each containing a scene from his history in painted lifesize figures of terracotta, with a background 'al fresco'. The best groups are in the 13th, 16th, and 20th chapels; in the last is represented the canonisation of the saint (fee for adm. to each chapel, 20-30 c.). Various points on the hill command charming surveys of the lake, while the panorama from the *Campanile* at the top (50 c.) includes the snowy *Monte Rosa*, rising above the lower hills to the W.

A boat to the *Isola San Giulio* and back costs 1½ fr. The ancient church here was founded, according to the legend, by St. Julius, who came from Greece in 379 to convert the natives, and has been frequently restored. It contains reliefs, old frescoes, and a Romanesque pulpit. In the sacristy are a *Madonna* by Gaudenzio Ferrari and some old vestments, while the crypt, below the high-altar, contains a shrine of silver and crystal, with the body of St. Julius.

Picturesque EXCURSIONS may be made from Orta to the (1 hr.) *Madonna della Borciola* (1565 ft.), situated on the hill above the station, to the W., and to the (1¼ hr.) *Castello di Buccione* (see below; boat to Buccione 1½ fr.), to the S., both points commanding good views. By *Pella* (see below) to (½ hr.) *Alzo*, with extensive granite-quarries (branch-railway from Gozzano, see below), and to (1 hr.) the *Madonna del Sasso* (2090 ft.), the pretty church of the hamlet of *Boletto*, on a lofty cliff, commanding a fine view. — The MONTE MOTTARONE may be ascended from Orta in 4-5 hrs. via *Carcagna*, *Armeno* (carr. practicable to this point; beyond it ox-carts), and *Cheggino* (see p. 201; arrows on the houses, 'al Mottarone' or 'al Mergozzolo'); guide 6, donkey 10 fr.; over the Mottarone to *Ravenna* or *Stresa*, 10 and 15 fr.

Beautiful views of the lake as we proceed. In the centre lies the island of *San Giulio* (p. 70), and on the steep cliffs of the W. bank is the church of *Madonna del Sasso* (see above). Beyond (30½ M.) *Corconio* the train traverses a cutting on the W. side of the *Castello di Buccione*, a conspicuous old watch-tower at the S. end of the lake. — 33½ M. *Gozzano*, a considerable village (branch-line to *Alzo*, see above). We now traverse the fertile *Val d'Agogna*. 36½ M. *Borgomanero* (p. 65), junction for the line from *Turin* to *Arona*. — 46½ M. *Momo* (1205 ft.).

56 M. *Novara*, see p. 66. From *Novara* to *Milan*, railway in 1-1½ hr., see p. 68; to *Laveno* in 1¼-2 hrs., see pp. 190, 189.

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FROM ORTA OVER THE COLMA TO VARALLO, 4½ hrs. (donkey 6, to the Colma 3 fr.; guide, 5 fr., unnecessary). On the W. bank of the lake, opposite Orta, the white houses of *Pella* (1000 ft.; *Pesce d'Oro*, unpretending) peep from amidst chestnuts and walnuts (reached by boat from Orta in 20 min.; fare 1 fr.). We now follow the road leading along the slopes above the W. bank, and then a footpath leading to the left to (1 hr.) *Arola* (2015 ft.). At *Arola* we obtain a fine retrospect of the lake of Orta. We turn to the left 5 min.

beyond the village, descend a little, and then keep on for  $1\frac{1}{2}$  hr. on the same level, skirting the gorge of the Pellino, which here forms a pretty waterfall. We next ascend through wood, between weather-beaten blocks of granite, to the ( $\frac{3}{4}$  hr.) wooded **Colle della Colma** (3090 ft.). An eminence to the left commands a splendid view, embracing Monte Rosa, the lakes of Orta and Varese, and the plain (more extensive from the *Monte Brianco*, 3990 ft.,  $\frac{3}{4}$  hr. to the S.). In descending (to the right), we overlook the fertile *Val Sesia*, with its villages. The path leads through groves of chestnuts and walnuts to ( $\frac{3}{4}$  hr.) *Civiasco* (2420 ft.; several Cantine), whence a fine new road (short-cut by the old path to the left), affording a magnificent view of Mte. Rosa, winds down to ( $\frac{3}{4}$  hr.) —

**Varallo.** — **Hotels.** \***ALBERGO D'ITALIA**, with garden, R.  $2\frac{1}{2}$ -3, dçj. 3, D. 4, pens. 7-8 fr., incl. wine, omn. 50c. (closed Dec.-March); \***POSTA**, R.  $2\frac{1}{2}$ -5, B.  $1\frac{1}{2}$ , dçj.  $2\frac{1}{2}$ , D. 4, pens. 6-8, omn.  $\frac{1}{2}$  fr.; **PARIGI**; **CROCE BIANCA**. — **Hydropathic:** \***SPLENDID PARK HOTEL** (open 1st May-15th Oct.; pens. 9-11 fr.), beyond the Mastallone bridge, with swimming-bath.

**POST OFFICE** in the Palazzo di Città. — **Club Alpino** (section of the Italian Alpine Club), Piazza Nuova, with reading-room (strangers admitted). *English Church Service.* — Resident *English Physician.*

**Varallo** (1480 ft.), with 2400 inhab., the terminus of the railway from Novara (p. 68) and the capital of the *Val Grande*, is finely situated at the junction of the *Mastallone* with the *Sesia*, which descends through the *Val Grande* from Monte Rosa.

In the Piazza Vitt. Emanuele, at the entrance to the town from the station, is the high-lying collegiate church of *San Gaudenzio*. Behind the high-altar of the church is a picture in six sections (Marriage of St. Catharine, Pietà, and Saints) by *Gaud. Ferrari* (p. 68). The church of *Santa Maria delle Grazie*, at the approach to the *Sacro Monte*, contains a series of \**Scenes from the life of Christ* (1507-13; rood-screen) and other frescoes (left aisle) by this master, while there is also an Adoration of the Child by him over the portal of the church of *Santa Maria di Loreto*, about  $\frac{3}{4}$  M. from the village.

The building of the *Società per l'Incoraggiamento alle Belle Arti*, in the Via del Santuario, contains a small picture-gallery and some natural history collections.

The \***Sacro Monte** (*Santuario di Varallo*; 1995 ft.), a frequented pilgrim-resort, rising in the immediate vicinity of the town, is ascended from *Santa Maria delle Grazie* (see above) in 20 min. by a paved path shaded by beautiful chestnuts, and commands a delightful view. This '*Nuova Gerusalemme nel Sacro Monte di Varallo*' was founded in 1486 by Bernardino Caimi, a Milanese nobleman and Franciscan monk, with the sanction of Pope Innocent VIII.; but as a resort of pilgrims it did not become important until after the visits of Cardinal Borromeo (p. 202). — On the top of the hill and on its slopes are a church and 45 CHAPELS, or oratories, containing scenes from sacred history in painted lifesize figures of terracotta, with supplementary frescoes, beginning with the Fall in the 1st chapel, and ending with the Entombment of the Virgin in the 45th. These are the work of *Gaudenzio Ferrari* (No. 5. The Magi, \*38. Crucifixion), his pupil *Bern. Lanini*, *Tabacchetti* (d. 1615), *Morazzone*, *Gior. d'Enrico d'Alagna* (d. 1641), and other more modern and less gifted artists. The



handsome CHURCH, built by Pellegrino Tibaldi after 1578 at Card. Borromeo's expense, has a modern façade. In the dome is a plastic representation of the Assumption, with about 150 figures, by *Bossola* and *Volpini* of Milan. On the top, adjoining the church, are the *Albergo-Pension Alpina* and a *Café*.

FROM VARALLO THROUGH THE VAL SESIA TO ALAGNA (23 M.; omnibus twice daily in 5 hrs., fare 4 fr.; carriage 14, with two horses 20, landau 25 fr.) a road ascends viâ (7 M.) *Balmuccia* (1900 ft.), at the influx of the *Sermeza*, and (16 M.) *Mollia* to (21 M.) *Riva-Valdobbia* (3028 ft.; \**Hôtel des Alpes*), beautifully situated, where the peaks of Mte. Rosa become visible to the N.W. An easy bridle path leads hence through *Val Vogna*, viâ ( $\frac{3}{4}$  hr.) *Casa Janzo* (5560 ft.; \**Alb. and Pens. Favro*) and the *Col di Valdobbia* (8133 ft.) to (6-7 hrs.) *Gressoney-St-Jean* (p. 55). — 23 M. *Alagna* (3905 ft.; \**Grand Hôtel Alagna*, R. 2½-4, pens. 8-11 fr.; \**Hôtel Monte Rosa*, R. 3, pens. 7½-9 fr.; \**Grand Hôtel des Alpes*, pens. 7-10 fr.), a large village, finely situated, is much frequented as a summer-resort. Excursions, and passes to *Macugnaga* and *Zermatt*, see *Baedeker's Switzerland*. To *Gressoney-la-Trinité* over the *Colle d'Olen* (9420 ft.; *Guglielmiana's Inn*), 6-7 hrs., attractive and easy (see p. 55).

### III. Liguria.

18. Genoa . . . . .	75
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Nervi, 107. — Road from Recco to Rapallo. Monte di Portofino, 109. — Santa Margherita, 110. — From Santa Margherita to Portofino, 111. — Rapallo, 112. — Road from Rapallo to Chiavari, 113. — Sestri Levante, 114. — Road from Sestri Levante to Spezia; to Borgotaro, 115. — Levante. Spezia, 116. — From Avenza to Carrara, 120. — Viareggio, 121.	
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The *Maritime and Ligurian Alps* and the contiguous *Apennines* (the boundary between which is some 20 M. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. Occasional earthquakes betoken that the process of settlement is not quite at an end. On the W. portion of the *Gulf of Genoa* the mountains are intersected by short and deep cross-valleys, the line of which may be traced even below the sea; in the E. portion the rivers flow in longitudinal valleys, breaking through to the sea only a short distance above their mouths. The narrow *Riviera*, or coast-district, is sheltered from the N. wind by the mountains, and enjoys a fine sunny aspect. While the mean temperature at Turin is 52° Fahr., it is no less than 61° at Genoa; and again, while the temperature of January averages 31° at the former, and occasionally falls below zero, it averages 46° at the latter, and is rarely lower than 23°. The climate of the *Riviera* is therefore milder than that of Rome, and ever since the middle of the 19th cent. has attracted crowds of visitors, fleeing from the northern winters.

The *Riviera*, divided by Genoa into an eastern (*Riviera di Levante*; p. 107) and a larger western half (*Riviera di Ponente*), which belongs to France from Ventimiglia westwards, is one of the most picturesque regions of Italy. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At places the road passes precipitous and frowning cliffs, washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen. Many of the towns are charmingly situated in fertile spots or on picturesque hills; others, commanded by ancient strongholds, are perched like nests among the rocks. Little churches and chapels peering from the sombre foliage of cypresses, and gigantic grey

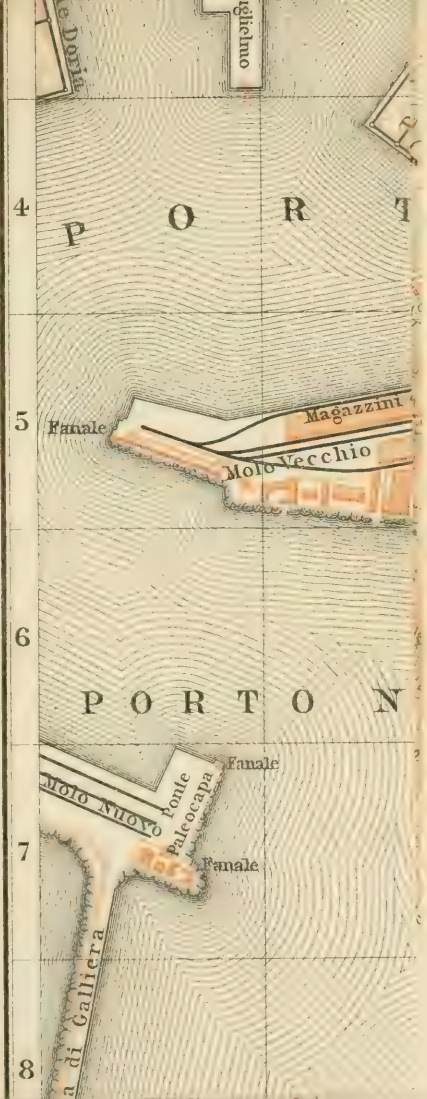
pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the scenery, while the vast expanse of the Mediterranean, with its ever-varying hues, forms one of the chief attractions. At one time the sea is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately below the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance.

As the country differs in many respects from Piedmont, so also do its INHABITANTS, while their Genoese dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The *historical* development of the two countries has also been widely different. The natural resource of the *Ligurians*, or the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and freebooters. As the Greek Massalia formed the centre of trade in S. France, with Nikaia (Nice) as its extreme outpost towards the E., so *Genoa* constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the *Ligurians*, in order to secure the possession of the military coast-road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the *Lombards* gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with Nice belonged to Provence, but in 1388 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1815). After the Austrian war of 1859 Nice (1512 sq. M.) and Savoy (3889 sq. M.) were ceded by Italy to France in 1860 as a compensation for the services rendered by Napoleon III.

The district of *Liguria*, consisting of the provinces of *Porto Maurizio* and *Genoa*, with an area of 2040 sq. M. and 1,075,800 inhab., once formed the REPUBLIC OF GENOA, which in the 13th cent. became mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy of the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying — 'Mare senza pesce, montagna senza alberi, uomini senza fede, e donne senza vergogna', and *Dante* (*Inf.* xxxiii. 151-53) addresses them with the words —

'Ahi, Genovesi, uomini diversi  
D'ogni costume, e pien d'ogni magagna;  
Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini* was born at Genoa in 1808, and *Garibaldi*, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arsenal has been transferred to Spezia.





# GENOVA





18. Genoa.<sup>†</sup>

**Railway Stations.** 1. *Stazione Piazza Principe* (Pl. B, 2; restaurant, dej. 2-3, D. 3-1 fr.), the West Station, in the Piazza Acquaverde, is the principal station for all trains. The hotel-omnibuses and cabs (tariff, see p. 76) wait here only. — 2. *Stazione di Brignole* or *Stazione Orientale* (Pl. 1, 6; restaurant), the East Station, in the Piazza Giuseppe Verdi, in the Bisagno valley, connected with the W. Station by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop and the starting-point for the local trains to Chiavari. — The *Stazione Caricamento* (Pl. D, 4) and the *Stazione Marittima* (Pl. A, 2) are the goods-stations for the harbour traffic, while the internal trade is carried on through the goods-station in the Piazza Principe (Pl. B, 2), adjoining the W. station. — Railway-tickets of all kinds may also be obtained of the *Fratelli Gendrand*, Galleria Mazzini 41 (p. 91; also sleeping-car agents), and of *Thos. Cook & Son*, Piazza della Meridiana 17 (Pl. E, 4).

**Arrival by Sea.** Passenger-steamers land at the *Ponte Federico Guglielmo* (Pl. A, B, 3) or at the *Ponte Andrea Doria* (Pl. A, 3), or anchor in the vicinity (embarking or disembarking by boat 30 c., at night 60 c.; luggage 50 c. per 110 lbs.). On the wharf are the custom-house, post and telegraph office, and railway booking-office. — Travellers wishing to go on by rail without delay, may, immediately after the custom-house examination on the quay, book their luggage there for their destination (fee to the facchino of the dogana, 20-30 c.).

**Hotels** (comp. p. xix; most of them are in noisy situations, and many are variously judged; nearly all the larger hotels have lifts and steam-heating). GRAND HÔTEL DE GÈNES (Pl. f; E, 5), by the Teatro Carlo Felice, R. 5-10, L. 3/4, steam-heating 3/4, B. 1 1/2, dej. 1, D. 6-7, pens. from 12, omn. 1 fr.; GRAND HÔTEL SAVOIE (Pl. s; C, 2); GRAND HÔTEL ISOTTA (Pl. a; F, 5), Via Roma 5, R. from 5, B. 1 1/2, dej. 3 1/2, D. 5, pens. from 12, omn. 1 1/2 fr.; \*EDEN PALACE HOTEL (Pl. b; G, 5), Via Serra 6-8, below Acquasola (p. 91) and not far from the E. Station, quiet, with pleasant garden, R. from 6, steam-heating 1, B. 1 1/2, dej. 3 1/2, D. 5-7 fr.; HÔTEL-PENS. BRISTOL (Pl. p; F, 6), Via Venti Settembre 35, R. from 5, B. 1 1/2, dej. 3 1/2, D. 5, pens. from 12, omn. 1 1/2 fr. — MODERN HOTEL (Pl. F, 6), Via Venti Settembre 40, R. 1-5, B. 1 1/2, dej. 3 1/2, D. 4 1/2-5, pens. 11-14 fr., new; HÔTEL DE LA VILLE (Pl. d; D, 4), Via Carlo Alberto, R. from 4, B. 1 1/2, dej. 3 1/2, D. 5, pens. from 12, omn. 1 fr.; HÔTEL DE LONDRES (Pl. h; C, 2); \*HOTEL CONTINENTAL (Pl. l; E, 4), Via Cairoli 1, R. from 4, B. 1 1/2, dej. 3 1/2, D. 5, pens. 9-14, omn. 1-1 1/4 fr. — The following are less pretending: \*HOTEL SMITH (Pl. e; D 5; English landlord), Piazza Caricamento, with lift, R. 2 1/2-4, B. 1 1/4, dej. 3, D. 4, pens. 7 1/2-10 fr., incl. wine, omn. 1 fr., frequented by English and Americans; HÔTEL DE FRANCE (Pl. g; D, 5), R. 3-4, omn. 1 fr.; HÔTEL CENTRAL (Pl. c; F, 5), Via San Sebastiano 8, R. 2 1/2-4 1/2, B. 1 1/4, dej. 2 1/2, D. 4, pens. 8-11 fr., incl. wine, omn. 3/4-1 fr.; MÉTROPOLE (Pl. o; F, 5), Piazza Fontane Marose, R. 3, B. 1, dej. 3, D. 5, pens. 8-10 fr., incl. wine, omn. 1 fr.; ROYAL AQUILA (Pl. k; C, 2), Piazza Acquaverde, near the W. Station, for passing tourists, well spoken of, R. 3 1/4-4 1/4, B. 1 1/2, dej. 3 1/2, D. 4 1/2, omn. 1 1/2 fr. — HÔTEL DE MILAN (Pl. i; C, 2), Via Balbi 34; HÔTEL HELVETIA (Pl. r; D, 3), Piazza Annunziata, R. from 2 1/2, D. 3 1/2, pens. from 7 1/2 fr., good; VICTORIA (Pl. t; D, 3), Piazza Annunziata; CONFIDENZA (Pl. m; F, 5), Via San Sebastiano 11, with lift, R. 2 1/2, omn. 3/4 fr., commercial, well spoken of; REGINA HOTEL (Pl. q; F, 6), Vico di San Defendente, above the Via Venti Settembre, with lift and steam-

<sup>†</sup> Genoa is divided into the *Sestieri* of *Prè*, *Molo*, *Portoria*, *San Vincenzo*, *San Teodoro*, and *Maddalena*. — The focus of traffic is the *Piazza De Ferrari* (Pl. E, 5, 6). — *Via*, street; *vico*, lane; *vico chiuso*, blind alley; *salita*, ascending street; *mura*, rampart. — The houses are numbered in black; red numbers are used only for shops (*botteghe*) and for the street entrances to a series of flats.

heating; *CONCORDIA* (Pl. n; F, 5), Via San Giuseppe, R. 3-3½, omn. 1 fr.; *ALB. & RISTOR. FIRENZE*, Via Carlo Alberto 31; *UNIONE*, Piazza Campetto 9, R. 3, omn. ½ fr.; *ALB. NAZIONALE* (Pl. u; D, 4), Via Lomellini 14, R. 2½-3 fr., omn. 60 c., patronized by the Roman Catholic clergy; *LOYD-HÔTEL GERMANIA*, Via Carlo Alberto 39, near the W. station, unpretending, R. from 1½, B. 1, D. 2½ fr. — *HÔTEL-RESTAURANT RIGHI*, see p. 93.

**Hôtels Garnis.** *HÔTEL SPLENDIDE* (Pl. x; F, 6), Via Eit. Vernazza, with lift and steam-heating, R. from 3, omn. 1 fr.; *EXCELSIOR* (Pl. w; E, 5), Via Carlo Felice 4, R. from 3, omn. ¾-1 fr. — **Christian Hospices.** *RIVIERA HOSPIZ* (Prot.), in the Doria garden (p. 90), above the Piazza Principe, R. 3 5. B. 1¼, déj. 2½, D. 3, pens. from 8 fr.; *DEUTCH-KATHOLISCHES HOSPIZ*, Via Palestro 11, int. 4; *SCHWESTERNHEIM* (Prot.), Spianata di Castelletto 20a, int. 2, for ladies. — **Pensions.** *Miss Nimmo*, Via Curtatone 1; *Pens. Rimini*, Via Asarotti 25; *Pens. Schloss*, Via Almeria 15, new; *Pens. Henrich*, Via Palestro 19, from 4½ fr.; *Pens. Weber*, Via Palestro 6-9.

**Cafés** (comp. p. xxiii). *Caffè Roma*, Via Roma, elegant, *Milano*, Galleria Mazzini, both restaurants also; *Andrea Doria*, Via Roma, on the groundfloor of the Prefecture; *Posta*, Via Carlo Felice.

**Restaurants.** *Teatro*, in the Teatro Carlo Felice (Pl. E, F, 5; p. 77), very fair; *Labbò*, Via Carlo Felice 7; *Ristorante San Gottardo*, Via Carlo Felice 6; *Cairo*, Via Venti Settembre 36, very fair; *Posta*, Galleria Mazzini, not expensive, often overcrowded; *Aquila d'Oro*, Via San Pietro 21, near the Exchange (p. 82). — **Birrerie:** *Giardino d'Italia*, Piazza Corvetto (Pl. F, G, 5), near the Acquasola, with garden, *Bavaria*, corner of Via Venti Settembre and Piazza Deferrari, both restaurants as well, with Munich and Pilsener beer; *Gambirinus* (also déj.; cold viands in the evening), *Monsch*, both in the Via San Sebastiano (Pl. F, 5); *Augustiner Bräu*, Piazza Corvetto (Pl. G, 5); *Birreria Pilsen*, Piazza della Zecca (Pl. D, E, 3); *Erhart*, Via Carlo Felice 6 (also déj.); Munich beer at all these.

Cabs (a tariff in each). Per drive (between the Bisagno on the E. and the lighthouse on the W.) . . . . .	One-horse cab		Two-horse cab	
	By day	At night	By day	At night
1 hour . . . . .	1 —	1.50	1.50	2 —
Each addit. ½ hr. . . . .	2 —	2.50	2.50	3 —
To Nervi or Pegli . . . . .	1 —	1.25	1.50	1.75
To Recco . . . . .	5 —	5.50	5.50	6 —
	8 —	10.50	8.50	10.50

Night-fares are due from 9 p.m. (Oct.-Mar. 7 p.m.) until the street-lamps are extinguished. For drives beyond the town, incl. a halt of ½ hr., a half-fare extra must be paid for the return. — Small articles of luggage carried inside free; trunk 20 c.

Omnibus from the *Piazza Deferrari* (Pl. E, 6) viâ the *Via Garibaldi* and *Via Balbi* to the W. station and the *Piazza Principe* (Pl. B, 2; fare 10 c.; some of the omnibuses go on to the *Piazza Dinegro*, p. 91).

**Electric Tramways** (from 6 or 7 a.m. to midnight). The suburban lines are generally overcrowded by workmen towards evening (comp. p. 130). 1. (white lamps, etc.): *Piazza Caricamento* (Pl. D, 4, 5) - *Piazza Deferrari* (Pl. E, F, 6) - *Piazza Corvetto* (Pl. F, G, 5) - *Piazza Brignole* (Pl. H, 5, 6) - *Via Galata* (Pl. H, 6, 7); every 9 min., 10 c. — 2. (red and white): *Piazza Deferrari* (Pl. E, F, 6) - *Piazza Corvetto* - *Piazza Manin* (Pl. I, 4) - *Via di Circonvallazione a Monte* (station at San Nicolò, p. 93) - *Piazza Acquaverde* (Pl. B, C, 2) - *Piazza Principe* (Pl. B, 2); every 7½ min., 25 c. — 3. (white and yellow): *Piazza Deferrari* - *Piazza Corvetto* - *Corso Andrea Podestà* (Pl. F, G, 6, 7) - *Via Gal. Alessi* - *Piazza Carignano* (Pl. E, 8); every 9 min., 10 c. — r. (white and yellow): *Piazza Caricamento* - *Piazza Deferrari* - *Piazza Corvetto* - *Corso Andrea Podestà* - *Via Corsica* (Pl. E, F, 8, 9); every 9 min. 10 c. — C (red): *Piazza Deferrari* - *Piazza Corvetto* - *Piazza Manin* (Pl. I, 4) - *Via Mondolfo* (Pl. I, 1) - *Campo Santo* (p. 94); every 7½ min., 15 c. — 6. (blue): *Piazza Deferrari* - *Piazza Portello* (Pl. F, 4) - *Piazza della Zecca* (Pl. D, E, 3) - *Via Balbi* - *Piazza Acquaverde* - *Piazza Principe* (Pl. B, 2); every 4 min., 10 c. This line runs partly through tunnels in which the temperature is low. — 7. (white

and blue): *Piazza Deferrari*-Via Venti Settembre (Pl. F, G, 6, 7)-Via Canevari (Pl. I, K, 6-4)-Campo Santo-Doria-*Trato* (p. 361); every 18 min., 35 c. — S. (red): *Piazza Deferrari*-Via Venti Settembre-Ponte Pila (Pl. H, I, 7)-San Francesco d'Albaro-Sturla-Quarto-Quinto-Nerri; every  $\frac{1}{4}$  hr., in 50 min., 45 c. (to Sturla 20, to Quinto 35 c.). — 9. (white and red): *Piazza Deferrari*-Via Venti Settembre-Ponte Pila-San Martino d'Albaro-Sturla; every  $\frac{1}{4}$  hr., 20 c. Some of the cars (white) do not go beyond San Martino. — 10. (white and green): *Piazza Deferrari*-Via Venti Settembre-Piazza Savonarola (Pl. I, K, 8)-*Cantiere della Foce* (Pl. H, I, 10); every 9 min., 10 c. — 11. (white and red): *Piazza Raibetta* (Pl. D, 5)-Via di Circonvallazione a Mare-Ponte Pila-Stazione Orientale (Pl. I, 6, 7); every 8 min., 10 c. — 12. (blue): *Piazza Deferrari*-Via Venti Settembre-Ponte Pila-Via Canevari-Ponte Castelletto-Piazza Manzoni (Pl. K, 6)-*San Fruttuoso*; every 7 min., 10 c. — 13. *Piazza Caricamento* (Pl. D, 5)-Via Carlo Alberto-Piazza Principe (Pl. B, 2)-*San Pier d'Arena* (25 c.), and thence in the one direction to *Cornigliano* (30 c.), *Sestri Ponente* (45 c.), *Mulledo*, *Pegli* (55 c.), and *Valltri*, and in the other to *Rivarolo* (40 c.), *Bolzaneto* (55 c.), and *Pontedecimo* (80 c.).

**Cable Tramways (Funicolari).** 1. *Piazza della Zecca* (Pl. D, 3)-Corso Carbonara (Pl. E, 2; 10 c.)-San Nicolò (p. 93; 15 c.)-*Castellaccio* (beyond Pl. E, 1; p. 93); every 10 min., 50 c. — 2. *Piazza Portello* (Pl. F, 4)-Corso *Magenta* (Pl. F, G, 3; p. 93); 10 c. — 3. *Stazione Principe* (Pl. A, B, 1, 2)-*Granarolo* (p. 91); every  $\frac{1}{2}$  hr. (in winter every hr. on week-days), 30 c., down 20 c.

**Baths.** At the *Palazzo Spinola*, Salita Santa Caterina (Pl. F, 5); others at Via delle Grazie 11, and Piazza Sarzano 51 (Pl. D, 7). — SEA BATHS (July & Aug.) by the Via di Circonvallazione a Mare (p. 92); also at San Pier d'Arena, beyond the lighthouse (p. 91; poorly fitted up). Sea-bathing places on the Riviera, see pp. 94, 107.

**Theatres.** *Teatro Carlo Felice* (Pl. E, F, 5), one of the largest in Italy, open in winter only, for operas; *Politeama Genovese* (Pl. F, G, 4), near the Villetta Dinagro, for operas (smoking allowed); *Paganini* (Pl. F, 3, 4). Via Caffaro, chiefly drama (in winter only); *Politeama Regina Margherita* (Pl. G, 7), Via Venti Settembre, for dramas, operas, and operettas; *Verdi*, Via Venti Settembre, for comedies or variety performances; *Arena Alfieri* (Pl. F, 8), Via Corsica, in summer only. — **Band** in the *Acquasola Park* (p. 91) three times a week, 7-9 p.m. in summer and 2-4 p.m. in winter.

**Shops.** BOOKSELLERS: A. Donath, Via Luccoli 33 (Pl. E, 5; p. 82); L. Beuf, Via Cairoli 2; G. Ricci & Co., Galleria Mazzini 43; Mancini & Nicola, Via Cairoli 53; Mondini & Siccardi, Via Cairoli 41. — PHOTOGRAPHS: Noack's views of the Riviera and N. Italy may be had from all art-dealers, etc.; Sivelli, Via Cairoli 7; Luppi, Via degli Orefici 148; Sciutto, Piazza Fontane Marose 18. — FILIGREE WORK: Barabino, Coderilla and others in the Via degli Orefici; Sivelli, Via Roma 66. — SILK AND VELVET (*Velluto di Genova*): Deferrari, Piazza Soziglia. — CANDIED FRUIT (*Frutti canditi*): Romanengo, Via degli Orefici; Ferro & Cassanello, Klainiguti, both in the Piazza Deferrari. — ANTIQUITIES: S. Zerega, Via Luccoli 96.

**Newspapers.** *Il Caffaro*; *Il Secolo Nuovodecimo*; *Il Cittadino*; *Il Giornale del Popolo*.

**Post Office**, Galleria Mazzini (Pl. F, 5), open 8 a.m. to 9 p.m. (new building in the Piazza Deferrari under construction). — **Telegraph Office** (Pl. E, 6), Palazzo Ducale (p. 84), Piazza Deferrari. — Branch Post & Telegraph Offices in the Via degli Orefici, Via Venti Settembre, Piazza Annunziata, Via Balbi, at the Ponte Federico Guglielmo, the East Station, etc.

**Bankers**, Granet, Brown, & Co., Via Garibaldi 7; Banca Commerciale Italiana, Piazza Banchi (Pl. D, 5), near the Exchange (p. 82); Sandoz, Via Luccoli 30; Pfister, Piazza Deferrari 38 (1st floor). — **Money Changers** abundant near the Exchange.

**Steamboats** (comp. p. xviii). The most important for tourists are those of the *Navigazione Generale Italiana* (Florio-Rubattino; office, Piazza Acquaverde), to all the chief ports of Italy and to the Levant. Comp. the Italian time-table (larger edition). — The *White Star Line* (office Via Roma 4).

second floor) despatches a steamer once or twice a week to New York or Boston, viâ Palermo and Naples. — Steamers of the *Hamburg-Amerika Line* (same office) sail 3-4 times a month to New York. For the 'Riviera Service' of this company (San Remo, Monte Carlo, Nice), see p. 94. — The *North German Lloyd* (agents, *Leopold Fratelli*, Piazza San Siro 10) maintains a weekly line of steamers from Genoa to Gibraltar and New York, while the China and Australian steamers of this company also touch at Genoa (3 times a month). — Steamers of the *Stoomvaart Maatschappij Nederland* sail once a fortnight from Amsterdam (or Rotterdam) viâ Southampton to Genoa, Port Said, and Batavia. — *La Veloce* from Genoa to Barcelona and South America, thrice a month, to Central America, once a month. — *Compagnie Fraissinet* weekly to Marseilles direct and also viâ Nice and Cannes.

**Consuls.** British Consul-General, *William Keene*, Via Palestro 8; vice-consul, *R. Macbean*. — American Consul, *James Jeffrey Roche*, Corso Andrea Podestà 6.

**Physicians:** *Dr. Breiting* (speaks English), Corso Solferino 20; *Prof. Giov. L. Ferrari* (speaks English), Via Assarotti 12; *Dr. Zastlein*, Corso Solferino 17; *Dr. Wild*, Via Assarotti 23, int. 4; *Dr. Streiff* (oculist), Corso Solferino 18, int. 3. — *Protestant Hospital*, Salita San Rocco, supported by the foreigners in Genoa (physician, *Dr. Breiting*). — **Dentists:** *Bright*, Via Santi Giacomo e Filippo 35; *Markus*, Via Roma 5; *Mela*, Salita Santa Catarina 1. — **Chemists:** *Zerega* (English prescriptions), Via Carlo Felice 2; *Farmacia Internazionale Moscatelli*, Via Carlo Felice 33; *Farmacia Internazionale* (Hahn), Via Cairoli; *Unione Farmaceutica Cooperativa*, Via Venti Settembre 33.

**Goods Agents.** *American Express Co.*, Piazza Annunziata 17; *Weiss*, Piazza Serraglio 4; *Semler & Gerhardt*, Vico San Pancrazio 2, near the Piazza Fossatello (Pl. D, 4); *Weidmann*, Via Balbi, Vico Sant' Antonio 5.

**English Churches.** *Church of the Holy Ghost* (built by Street, in the Lombard style), Via Goito (Pl. G, 4); services at 8.15, 11, and 5; chap., Rev. Edwin H. Burt, M. A. *Church Seamen's Institute*, Via Milano 73 (Mr. Burt); serv. Sun. and Thurs. 7.30 p.m.; weekly concert on Wed.; reading, writing, and recreation rooms open daily for seamen, 10-10. — *Presbyterian Church*, Via Peschiera 4 (Rev. Donald Miller, D. D.); service at 11 a.m. *Genoa Harbour Mission*, in connection with the Brit. & For. Sailors' Society and the Amer. Seaman's Friend Society: serv. Sun. at 7.30 and Tues. at 8 p.m. in the *Sailors' Rest*, 15 Via Milano (Rev. Dr. Miller and Mr. Fr. M. Beattie). Social entertainments Frid. at 8 p.m. (visitors welcome).

#### Collections and Galleries.

*Cathedral Treasury* (p. 84), Mon. & Thurs. 1-4; 1/2 fr.

*Museo Chiossone* (p. 85), daily, except Mon., 10-3; 1 fr.

*Palazzo Bianco* (p. 87), daily, 11-4 (April to Sept. 10-4), 50 c., Sun. & Thurs. 25 c., the last Sunday of each month free.

*Palazzo Durazzo-Pallavicini* (p. 88), daily, 11-4 (fee 1/2-1 fr.).

*Palazzo Reale* (p. 89), daily, in the absence of the court.

*Palazzo Rosso* (p. 86), on Mon., Wed., Thurs., Frid., and Sat., 10-4, free (no gratuities), closed on Tues., Sun., and holidays.

**Principal Attractions** (two days). 1st Day. Morning: row in the *Harbour* (p. 81); *Cathedral* (p. 83); *Sant' Ambrogio* (p. 84); *Museo Chiossone* (p. 85). Afternoon: *Via Garibaldi* (p. 85) with visits to the *Palazzi Rosso* (p. 86) and *Bianco* (p. 87); *Via Balbi* (p. 88); *Palazzo Doria* (p. 90); *Lighthouse* (p. 91). — 2nd Day. Morning: *Villetta Dinagro* (p. 91); *Corso Andrea Podestà* (p. 91); *Santa Maria di Carignano* (p. 92); *Via di Circonvallazione a Mare* (p. 92). Afternoon: *Campo Santo* (p. 94) and *Castellaccio* (p. 93; best towards evening). — Excursion to *Nervi* (p. 107).

*Genoa*, Italian *Genôva*, French *Gênes*, with 155,900 inhab., the seat of a university and of an archbishop and the headquarters of the 4th Italian army corps, is a strong fortress and the chief commercial town in Italy. Its situation, rising above the sea in a wide semicircle, and its numerous palaces justly entitle it to the epithet of '*La Superba*'. The old town is a net-work of narrow and steep



streets, lined with many-storied buildings, but the newer quarters have broad and straight thoroughfares. Since the 17th cent. Genoa has been protected on the landward side by a rampart, over 9 M. long, which extends from the large lighthouse on the W. side (p. 91), where the barracks of *San Benigno* afford quarters for 10,000 men, past the *Forte Begato* (1620 ft.), to the *Forte dello Sperone* (1690 ft.); then descends past *Forte Castellaccio* (1250 ft.; p. 93) into the valley of the *Bisagno*, on the E. The heights around the town are crowned with ten detached forts.

The beauty of its situation and the reminiscences of its ancient glory render a visit to Genoa very attractive. Invalids, however, must be on their guard in winter against the raw winds and the abrupt changes of temperature.

From the earliest times Genoa has been famous as a seaport. The Roman form of its municipal government was maintained throughout the period of the barbarian invasions, when a Frankish feudal nobility sprang up alongside of the native noblesse. The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from Frassineto (Fraxinet), and in 936 even plundered Genoa itself. In 1119-33 the Genoese waged war with varying success against *Pisa*, which threatened its maritime commerce from the settlements on Corsica and Sardinia. In the following century the rival cities were almost permanently at war down to 1284, when the power of Pisa was shattered for ever in the terrible naval battle at Meloria (p. 427). At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements at Constantinople, in Syria and Cyprus, at Tunis and Majorca. The consequent rivalry of the Genoese and *Venetians* was a fruitful source of wars and feuds, which were not ended until the defeat of Genoa at the battle of Chioggia in 1380.

The internal history of the city was no less chequered than the external. The party-conflicts between the great families of the *Doria*, *Spinola*, *Adorni*, and *Fregosi* (Ghibellines) on one side, and the *Grimaldi*, *Fieschi*, *Guarchi*, and *Montaldi* (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the marquises of Montferrat, and the dukes of Milan were alternately masters of Genoa. Nor was this state of affairs materially altered by the revolution of 1339, by which the exclusive sway of the nobility was overthrown, and a *Doge*, elected for life, invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile *Banco di San Giorgio*, which had acquired extensive possessions, chiefly in Corsica, and would, perhaps, have eventually absorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. *Andrea Doria* (1468-1560; p. 90), the admiral of Emperor Charles V., at length restored peace by the establishment of a new oligarchic constitution (1528), and the unsuccessful conspiracy of Fiesco in 1517 was one of the last instances of an attempt to make the supreme power dependent on unbridled personal ambition. But the power of Genoa was already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by Louis XIV. of France, whose fleet under *Duquesne* bombarded Genoa in 1684, and by the Imperial troops by whom the city was occupied for some months in 1746. These last were expelled by a popular rising, begun by a stone thrown by Balilla, a lad of 15 years. A revolt in Corsica, which began in 1729, was suppressed only with the aid of the French, who



afterwards (1768) took possession of the island on their own behalf. In 1797 the aristocratic government of Genoa was superseded by the democratic 'Ligurian Republic', established by Napoleon. In 1805 Liguria was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

To the student of art Genoa offers much of interest. Some of the smaller churches are of very ancient origin, though usually altered in the Gothic period. The Renaissance palaces of the Genoese noblesse are, on the other hand, of the greatest importance, surpassing in number and magnificence those of any other city in Italy. Many of these palaces were erected by *Galeazzo Alessi* (1512-12; a pupil of Michael Angelo, born at Perugia), whose style was followed by subsequent architects. In spite of occasional defects, Alessi's architecture is of an imposing and uniform character, and displays great ingenuity in making the best of unfavourable and limited sites. The palaces, moreover, contain a considerable number of works of art, while *Rubens*, who resided at Genoa in 1606-8, and *Van Dyck* at a later period, have preserved the memory of many members of the noblesse. The native school of art, however, never rose to importance, and was far from being benefited by the zeal of its artists in painting façades. The chief painters were *Luca Cambiaso* (1527-85), *Bernardo Strozzi*, surnamed *Il Cappuccino* or *Prete Genovese* (1581-1644), *Giov. Batt. Paggi* (1554-1627), *Benedetto Castiglione* (1616-70), and *Bartolomeo Biscaione* (1632-57).

#### a. The Harbour and the Adjoining Streets.

Until recently the harbour consisted solely of the *Porto* or inner harbour, which was closed on the S. by the *Molo Vecchio* (492 yds. long), said to have been constructed in 1134, and by the *Molo Nuovo* (722 yds. long), dating from the 18th century. In 1877-95, however, very extensive additions were made, largely at the cost of the Duke of Galliera (d. 1876). The *Molo Nuovo* was prolonged to the S.E. by the *Molo Duca di Galliera* (about 1 M. long), and on the E. side a new breakwater, the *Molo Giano* or *Orientale* (550 yds. long), was added, creating a new harbour (*Porto Nuovo*) and an outer basin (*Avamporlo Vittorio Eman. Secondo*) for war-vessels (comp. the Map, p. 94). The aggregate water-area of these different basins is 555 acres; the length of the quays (*calate*) is 5 M. To cope with the rapidly increasing trade, to which the new Simplon Railway (p. 3) is expected to contribute, a large new coal-harbour (*Bacino Vitt. Eman. Terzo*), 53 acres in area, is being constructed between the *Molo Duca di Galliera* and the *Capo del Faro* (p. 91). — In 1904 the harbour was entered and cleared by 12,276 vessels, with an aggregate burden of over 12,000,000 tons. The value of the imports (3,075,789 tons; chiefly cotton, coal, and grain) was 539,000,000 fr., that of the exports (232,300 tons) was 411,000,000 fr.

To reach the harbour from the railway-station, we traverse the *Piazza Acquaverde* (Pl. C, 2; p. 90) and descend the narrow *Via SAN GIOVANNI* (Pl. B, C, 2) towards the S. To the right, at the corner of the *Piazza della Commenda*, is the small early-Gothic church of *San Giovanni Battista* or *di Prè* (13th cent.), which originally belonged to a lodge of the Knights of St. John. Since a reconstruction in the 17th cent. the entrance has been at the E. end.

The busy VIA CARLO ALBERTO (Pl. C, D, 2-4), skirting the Piazza della Commenda, leads to the W. to the *Dogana* (Pl. B, 2), or custom-house, and to the *Ponte Federico Guglielmo*, the landing-place of the oceanic steamers. Farther on are the Palazzo Doria (p. 90) and the large lighthouse (p. 91). To the E. the street leads past the *Magazzini della Darsena*, the former marine arsenal, the old *Darsena* (Pl. C, 3), or war-harbour, in which Fiesco (p. 79) was drowned in 1547, and the *Porticato di Sottoripa* (Pl. D, 4), with arcades restored in the Gothic style in 1900, to the PIAZZA CARICAMENTO (Pl. D, 4, 5), in which a bronze statue, by Rivalta, was erected in 1893 to *Raffaele Rubattino* (1809-72), the Genoese steamship-owner. On the S. side of the square is the Gothic **Palazzo di San Giorgio**, erected about 1260, enlarged in the 14th cent. and in 1571, and from 1408 to 1797 occupied by the Banca di San Giorgio (p. 79). Partially restored by *D'Andrade*, it is now the seat of the Harbour Commission (Consorzio dell' Autonomia del Porto). The large hall is embellished with 24 marble statues of men who have deserved well of the city, partly of the 15-16th century. — Beside the Piazza Raibetta (Pl. D, 5), farther on, is the *Porto* or *Deposito Franco*, the free harbour, with extensive bonded warehouses (visitors admitted; no smoking).

The broad VIA VITTORIO EMANUELE (Pl. D, 5), skirting the E. side of the free harbour, leads to the S.W. to the Piazza Cavour (Pl. D, 6), to the S. of which begins the Via di Circonvallazione a Mare (p. 92). To the W. is the *Molo Vecchio*, with the *Porta del Molo* (Pl. C, 5), a gateway built in 1550 by Gal. Alessi, and the new *Magazzini Generali*. — The Via San Lorenzo ascends from the Via Vittorio Emanuele to the cathedral, see p. 83.

A ROW IN THE HARBOUR (2 fr. per hour for 1-4 pers.; bargain beforehand) is very attractive when the sky is clear and the sea calm. We first proceed to the end of the *Molo Vecchio*, on which stands a small *Fanale* or lighthouse (Pl. A, 5; no admission). Thence we cross to the *Bacini di Carenaggio* (Pl. C, D, 7, 8), large dry docks constructed in 1893-95. After seeing these, we row past the end of the *Molo Giano* (lighthouse; Pl. C, 8) to the *Molo Duca di Galliera*, which commands a fine view of the city and mountains. Hence we return on foot, passing the Quarantine Station, and traverse the *Molo Nuovo* to the large lighthouse (p. 91), which may now be visited. Then by electric tramway (No. 13) to the Darsena (see above).

The following route avoids the noisy and crowded streets near the harbour. From the S.E. end of the Darsena (Pl. C, 3), whence the Via delle Fontane leads to the left to the Piazza dell' Annunziata (p. 88), we pass through the Gothic *Porta dei Vacca*, erected on the site of the N.W. town-gate of 1159 and adorned with mediæval sculptures and towers, to the *Via del Campo* (Pl. D, 4) and the PIAZZA FOSSATELLO (Pl. D, 4). From this piazza the Via Lomellini, with the *Palazzo Centurione* (No. 1), by Alessi(?), and the house in which Mazzini (p. 74) was born (No. 33), leads to the left to the Piazza dell' Annunziata.

In the small Piazza San Siro, a few paces to the E. from the  
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Piazza Fossatello, is the old cathedral of SAN SIRO (Pl. D, E, 4), rebuilt about 1576, with a façade of 1830, containing frescoes by *Giov. Batt. Carlone*.

Then through the *Via di San Luca* to the PIAZZA BANCHI, with the Exchange (*Loggia de' Banchi, Borsa*; Pl. D, 5; business-hours, 11-3). — From the S. corner of the Exchange, the narrow VIA ORFICCI (Pl. D, E, 5), with numerous goldsmiths' shops (a door on the right is adorned with an Adoration of the Magi in relief, 15th cent.), and then the *Piazza Soziglia* (Pl. E, 5) and the *Via Luccoli*, lead to the Piazza delle Fontane Marose (p. 85).

To the N. of the Piazza Soziglia is the church of *Santa Maria delle Vigne* (Pl. E, 5), with three Gothic figures above the side-portal on the right, and a tower of the 13th century. The fine interior was restored in the late-Renaissance style in 1586; in the chapel to the left of the choir is a wooden crucifix with painted statues of the Virgin and St. John, by *Maragliano*. The church is adjoined by a ruined cloister of the 11th century. — On the S. side of the Piazza Soziglia (Piazza Campetto, No. 8) is the handsome *Palazzo Imperiali*, by G. B. Castello (1560).

From the Exchange the *Via San Pietro della Porta*, passing the former church of *San Pietro de' Banchi* (1583), with its high flight of steps, leads to the S. to the *Via San Lorenzo* (see p. 83).

The steep streets to the S. of the *Via Vitt. Emanuele* (p. 81) and the *Via San Lorenzo*, in the oldest and most unsavoury part of Genoa, contain several churches of considerable artistic interest. The *Via San Giorgio*, a side-street of the *Via Vitt. Emanuele*, and the continuation of the above-mentioned *Via San Pietro della Porta*, both lead to the PIAZZA SAN GIORGIO (Pl. D, 6), on the S.E. side of which stands the church of *San Giorgio*, a baroque structure with a dome, containing a *Pietà* by the Spanish master, Sanchez Coello (1st chapel to the left of the choir), and three paintings by Luca Cambiaso. Adjoining it on the left is the charming little church of *San Torpete*, by Ant. Rocca (1631).

A few yards to the S.W. of the latter is the PIAZZA GRILLO CATTANEO, named after the *Palazzo Cattaneo*, which has a tasteful Renaissance portal (1504) by Tamagnino and others. At the adjacent shop, *Via San Bernardo* 8, is another elegant Renaissance portal.

From the Piazza Grillo Cattaneo we proceed to the S.W. by the *Vico dietro il coro di San Cosimo* and then by an archway on the right, and reach the Romanesque church of *Santi Cosma e Damiano* (12th cent.?), which contains a *Madonna* of the 14th cent. (left of the high-altar). — From the end of the last-named *Vico* the *Salita di Santa Maria di Castello* ascends to the left to the church of *Santa Maria di Castello* (Pl. D, 6), a Romanesque building (perhaps of the 11th cent.), on the site of the Roman castle. Above the portal is an ancient architrave; ten of the shafts of the columns in the freely modernized interior are also ancient. In the first chapel on the left is a Roman sarcophagus, used as an altar; in the second chapel on the right is a Coronation of the Virgin by *Lod. Brea*; and the third has tasteful Renaissance decorations (tiles) and an altar-

piece by *Sacchi* (1526). The choir was added in the 15th century. In the cloisters are ceiling-frescoes of Sibyls and Prophets and a Madonna by *Justus de Allamagna* (1451; under glass).

To the N.E. is the little Piazza Embriaci (Pl. D, 6), with the ruined *Torre Embriaci*, the solitary relic of a patrician castle of the 12th cent., whence the Vico dei Giustiniani returns to the Via San Bernardo (p. 82). From the S.E. end of this street the Via San Donato leads to the right to the piazza and church of **San Donato** (Pl. E, 6), the latter a Romanesque structure of the 12th cent. (restored in 1900). The architrave and columns of the entrance show an archaistic tendency like those of the cathedral. In the interior are some antique columns and (1st altar on the left) a fine Adoration of the Magi, by the Master of the Death of the Virgin (covered).

We may proceed hence either viâ the Salita Pollaiuoli to the N.E. to the Piazza Umberto Primo (p. 84) or viâ the Vico di San Donato and the Vico del Fico to the E. to the Piano di Sant' Andrea, and thence pass under the Gothic *Porta Soprana* and descend the Vico Dritto di Ponticello to the Piazza Ponticello and the Via Venti Settembre (p. 85). No. 37, on the left side of the Vico Dritto di Ponticello, is the small *Ancestral House of Columbus* (Pl. E, 6; p. 90).

#### b. From the Harbour through the Via San Lorenzo to the Piazza Umberto Primo and the Piazza Deferrari.

Near the beginning of the Via Vitt. Emanuele (p. 81) is the busy VIA SAN LORENZO, running towards the S.E. It contains the cathedral of —

✓ \***San Lorenzo** (Pl. E, 5, 6), founded in 985, re-erected about 1100 in the Romanesque style, restored in the Gothic style in 1307, and provided with a Renaissance dome by *Galeazzo Alessi* in 1567. The choir was modernized in 1617, and a harmonious restoration of the interior was carried out since 1896. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in imitation of the French Gothic churches; the two lower of the recumbent lions which adorn it on the right and left of the steps are modern. Only one of the towers is completed. The sculptures of the principal portal date from the end of the 13th century. The Romanesque entrances to the aisles are richly decorated with sculptures of the 12-14th cent. (on the N. portal, a carver's inscription of 1342) and with archaistic ornamentation on the entablature and capitals. A small Gothic oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The INTERIOR, to which the massive substructure of the towers forms a kind of atrium, still retains 16 Corinthian columns from the original Romanesque building. The upper series of columns alternating with piers, and also the whole of the vaulting, belong to the building of 1307. On the right, over the second side-portal, is the monument (restored in 1905) of Cardinal Luca Fieschi (d. 1336). — In the chapel to the right of the

choir, a \*Crucifixion with saints and angels (covered), the masterpiece of *Fed. Baroccio*. In the choir, handsome stalls with inlaid work by *Franc. de' Zambelli* and others (1514-46). In the chapel to the left of the choir, six pictures and a statue of Fides by *Luca Cambiaso*. — In the first chapel in the left aisle are seven statues by *Gugl. della Porta*. The second chapel (women not admitted), that of \*SAN GIOVANNI BATTISTA, erected in 1448-96, contains a stone area of the 13th cent. (below the altar) with relics of John the Baptist. The six statues at the sides are by *Matteo Civitali* (p. 443); the Madonna and John the Baptist by *Andrea Sansovino* (1503); the canopy and the other sculptures by *Giacomo* and *Guglielmo della Porta* (1532). The external decoration of the chapel, with admirable reliefs above (best light in the afternoon), was executed by the Lombardic masters, *Dom.* and *Elia Gagini* and *Giov. da Bissone* (1448-50).

In the sacristy is the CATHEDRAL TREASURY (adm., p. 78; entrance, *Via dell' Arcivescovado* 21). Among the relics here are a silver shrine for the Procession of Corpus Domini, executed in 1553-1611 by *Franc. Rocchi* of Milan and other artists; and (to the left) a 13th cent. cross from Ephesus, captured at Phœœa in 1308. To the right is the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, or that in which Joseph of Arimathea caught some drops of the blood of the Crucified (an ancient Oriental glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The setting dates from 1827. Beneath is a silver altar-front by the German goldsmith *Melchior Süss* (1599); opposite is a silver shrine for the procession on Ash Wednesday, by *Teramo di Daniele* (1437). On the third wall are two choir vestments (15th and 16th cent.) and costly vessels.

To the left of the cathedral are Romanesque cloisters (12th cent.). — Opposite, *Via dell' Arcivescovado* 14, are the *State Archives*.

Farther on the *Via San Lorenzo* leads to the PIAZZA UMBERTO PRIMO and to **Sant' Ambrogio** (Pl. E, 6), a church of the Jesuits, profusely decorated (1589).

INTERIOR. 3rd Altar on the right: Assumption by *Guido Reni* (restored in 1898; covered). High-altar-piece, Presentation in the Temple, by *Rubens* (an early work of about 1605). The four black monolithic columns are from Porto Venere (p. 118). Third Altar on the left: \**Rubens*, St. Ignatius healing the sick (ca. 1620, restored in 1896; covered).

The house *Vico dei Notari* No. 1, to the right of the church, has a fine Renaissance portal.

On the N. side of the Piazza Umberto Primo rises the **Palazzo Ducale** (Pl. E, 6), the grand old residence of the doges, originally a building of the 13th cent., to which the tower on the left (*Torre del Popolo*) belonged, but completely remodelled by *Rocco Pennone* in the 16th cent. (fine \*Staircase), and modernised after a fire in 1777. Façade by *Simone Cantoni*. It now contains the telegraph-office and other government-offices.

From the Piazza Umberto Primo the short *Via Sellai* leads to the left to the busy and recently enlarged but still unfinished PIAZZA DEFERRARI (Pl. E, F, 5, 6; 78 ft. above the sea; starting-point of most of the electric tramways, p. 76), which is embellished with a large *Equestrian Statue of Garibaldi*, by Aug. Rivalta, unveiled in 1893. — On the N.W. side of the piazza stands the *Palazzo Deferrari* (18th cent.). Opposite are the *Teatro Carlo Felice* (Pl. E, F, 5; see p. 77) and the ACCADEMIA DI BELLE ARTI (Pl. E, F, 6), on the first floor



of which is the *Biblioteca Civica*; on the second floor is the \**Museo Chiossone* (adm. see p. 78), opened in 1905, with a valuable collection of Japanese and Chinese antiquities (11-19th cent.). On the E. side of the piazza the new buildings of the Exchange and the Post Office are under construction.

The VIA VENTI SETTEMBRE (Pl. F-H, 6, 7), a handsome street laid out in 1887-1905, flanked with arcades containing shops, leads from the Academy to the S.E. to the new *Ponte Monumentale* (p. 92) and thence, passing the *Mercato Orientale* (market), to the *Ponte Pila* (Pl. H, 1, 7; p. 92), the central one of the three bridges over the Bisagno. Before reaching the viaduct we may ascend to the right across the Piazza Ponticello (p. 83) and through the Via Fieschi to the church of Santa Maria di Carignano (p. 92).

The Salita San Matteo leads to the left from the Piazza Deferrari to the small Gothic church of *San Matteo* (Pl. E, 5; 1278), containing many memorials of the Doria family, the façade being covered with inscriptions in their honour. To the right, below an ancient sarcophagus-relief, is an inscription in honour of Lamba Doria, who defeated the Venetians at Curzola in 1297. The interior was altered in 1530, with the assistance of *Gior. Batt. Castello*, by the Florentine *Montorsoli*, who was invited to Genoa by Andrea Doria, and executed the whole of the sculptures which adorn the church. The balustrade of the organ-loft is particularly fine. Above the high-altar is Andrea Doria's sword, and his tomb is in the chapel below. To the left of the church are handsome cloisters with double columns in the early-Gothic style (1308-10), with ancient inscriptions relating to the Dorias, and remains of *Montorsoli's* statue of Andrea Doria, which was mutilated during the Revolution in 1797. — The little piazza in front of the church is surrounded with *Palaces of the Doria Family*, some with their lower halves covered with black and yellow marble. The palazzo (No. 17) at the corner of the Salita allo Arcivescovado bears, above its elegant early-Renaissance portal, the inscription, '*Senat. Cons. Andreae de Oria, patriae liberatori munus publicum*'.

### c. From the Piazza Deferrari to the West Railway Station and the Lighthouse.

From the Piazza Deferrari two broad streets lead to the N.E.: to the right the Via Roma (p. 91), to the left the short Via Carlo Felice (Pl. E, F, 5). The latter leads past the *Palazzo Pallavicini* (No. 12; now the *Pal. Durazzo*) to the PIAZZA DELLE FONTANE MAROSE (Pl. F, 4, 5). No. 17 in this piazza is the *Pal. della Casa* (15th cent., but restored in the 17th), adorned with five ancient honorary statues in niches; No. 27 is the *Pal. Lod. Stefano Pallavicini*, with a painted façade, sumptuously fitted up in modern taste.

At the Piazza delle Fontane Marose begins a handsome line of streets laid out since the 16th cent., extending to the Piazza Acquaverde (p. 90), under the names of *Via Garibaldi* (formerly *Nuova*), *Via Cairoli* (formerly *Nuovissima*), and *Via Balbi*. In these streets, which form one of the chief arteries of traffic, are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa.

The first of these main streets, the narrow \*VIA GARIBALDI

(Pl. E, 4), is flanked with a succession of palaces. On the right, No. 1, *Palazzo Cambiaso*, by Gal. Alessi. On the left, No. 2, *Pal. Gambaro*, formerly Cambiaso. Right, No. 3, *Pal. Parodi*, erected in 1567-81 by Gal. Alessi. Left, No. 4, *Pal. Cataldi*, formerly Carega, erected about 1560 by Giov. Batt. Castello. Right, No. 5, *Pal. Spinola*, by Gal. Alessi, now a commercial school (the courts of the two last-named are adorned with frescoes). Left, No. 6, *Pal. Giorgio Doria* (not always open), by Alessi, adorned with frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady; P. Veronese, Susanna).

Left, No. 10, *PAL. ADORNO* (accessible by introduction only), also by *Gal. Alessi*, contains several good pictures: *Rubens*, Hercules and Dejanira (both much restored); three small pictures attributed to *Mantegna*, though more in the style of *S. Botticelli* (Triumph of Amor, of Jugurtha, of Judith; comp. p. 34, No. 106); *Cambiaso*, Madonna and saints; *Corneille de Lyon* (not *J. Clouet*), Portraits of four children; *Pellegro Piola*, Frieze with children; *Perin del Vaga*, Nativity of Mary.

Left, No. 12, *Pal. Serra* (no admission), by G. Alessi; interior rebuilt by Charles de Wailly (d. 1798) and Tagliafico, with a magnificent rococo hall.

Right, No. 9, **Palazzo Municipale** (Pl. E, 4), formerly *Doria Tursi*, by *Rocco Lurago* (d. ca. 1590), with a handsome staircase and court, skilfully adapted to its sloping site.

The VESTIBULE is adorned with frescoes from the life of the Doge Grimaldi and the STAIRCASE in the court with a statue of Cattaneo Pinelli. — In the large COUNCIL CHAMBER on the upper floor are mosaic portraits (by Salviati; 1867) of Columbus and Marco Polo. In the adjacent room are facsimiles of letters of Columbus (the originals are in the pedestal of his bust in the Sala della Giunta); large bronze tablet of B. C. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a castle in the Val Polcevera. A recess in the wall to the left contains Paganini's violin (a 'Guarneri').

Left, No. 18, **Palazzo Rosso** (Pl. E, 4), by *Alessi* (?), so named from its red colour, formerly the property of the *Brignole-Sale* family, was presented to the city of Genoa in 1874, along with its valuable contents, library, and \**Picture Gallery* (*Galleria Brignole-Sale Deferrari*; adm., see p. 78; lists of pictures in each room), by the Marchesa Maria Brignole-Sale, Duchess of Galliera (d. 1889).

Ascending the staircase to the third story, we pass to the right into the STANZA DELLE ARTI LIBERALI (R. I), named, like the following rooms, after the ceiling-paintings (by *Carlone*, *Parodi*, *Deferrari*, *Piola*, and others), and containing three portraits of Doges of the Brignole family (17-18th cent.). The ceiling-paintings are sometimes continued by the relief-work of the cornices. — To the right, the ALCOVA (R. II): *Rigaud*, Lady and gentleman of the Brignole family; *Picasso*, Portrait of the Duchess of Galliera. — III. STANZA DELLA GIOVENTÙ. On the exit-wall: *Guercino*, Cleopatra; *B. Strozzi*, 'il Cappuccino', Caritas or maternal love (after Cambiaso); *B. Strozzi*, Cook with poultry. — IV. SALA GRANDE, with ceiling decorated with the armorial bearings of the family. Exit-wall: *Guidobono da Savona*, Lot and his daughters. Entrance-wall: *D. Piola*, Sun-chariot of Apollo. — V. STANZA DELLA PRIMAVERA: *Paris Bordone*, Venetian woman;

*Moretto*, Physician (1533); *Van Dyck*, \**Marchese Antonio Giulio Brignole-Sale* on horseback (restored in 1903); *A. Dürer*, Portrait (1506; ruined); *Titian* (school-piece), Philip II. of Spain. On the exit-wall: *Van Dyck*, Portrait of father and son. Entrance-wall: *Van Dyck*, *Marchesa Paola Brignole-Sale* (ruined), Bearing of the Cross (early work); *Jac. Bassano*, Portrait of father and son; *Paris Bordone*, \*Portrait. — VI. STANZA DELL' ESTATE: *Guercino*, Suicide of Cato; *Luca Giordano*, *Clorinda* liberating Olintho and *Sophonra* (from Tasso); *Guercino*, Christ driving out the money-changers; *B. Strozzi*, Incredulity of Thomas; *Caravaggio*, Raising of Lazarus. On the window-wall is a large mirror, with a magnificent baroque frame by *Fil. Parodi*. — VII. STANZA DELL' AUTUNNO: *Guercino*, Holy Family with SS. John the Evangelist and Bartholomew. — VIII. STANZA DELL' INVERNO. To the left, *Paolo Veronese*, Judith and Holofernes. Entrance-wall: *Pellegrino Piola*, Holy Family; *Murillo*, Holy Family (early work); *Abraham Teniers*, Two genre-pictures; *Paris Bordone*, Holy Family with SS. Jerome and Catharine (one of the master's chief works, but much injured). — IX. STANZA DELLA VITA DELL' UOMO: *Van Dyck*, Portrait. Entrance-wall: *Van Dyck*, *Marchesa Geronima Brignole-Sale*, with her daughter (retouched throughout).

No. 13, nearly opposite Pal. Rosso, and named 'white' by way of contrast, is the **Palazzo Bianco** (Pl. E, 4), erected in 1565-69, also for a long period the property of the *Brignole-Sale* family, but bequeathed in 1889 with numerous works of art to the city by the Duchess of Galliera (see p. 86), and since 1893 converted into a museum known like the other as the \**Galleria Brignole-Sale Deserari* (adm., see p. 78; lists in each room).

VESTIBULE. On the walls are numerous inscriptions and sculptures, including the remains of Genoese sepulchral monuments.

ENTRESOL. — Room I (left): 137. Genoa with the walls of 1159, a large painting; 139. View of Genoa harbour in 1319; 110. View of Genoa in 1410 (a copy, dating from 1597); 105. Large relief-plan of Genoa (1898); 126, 138. Scenes in the Genoese rising against Austria in 1746; 154. Part of the harbour chain of Pisa, captured in 1290; church-bell of 1292; old cannon found in the harbour in 1890; national relics. — Room II: 1. View of Corsica, Genoa, and the Riviera di Levante in 1548; 4. Plan of Genoa in 1656; 3. Banner of the 'Thousand of Marsala'. The glass-cases contain Genoese coins and medals; two letters of Andrea Doria; letters of Garibaldi; a crystal urn enclosing a small part of the ashes of Columbus, discovered in 1877 in the Cathedral of Santo Domingo; facsimiles of two letters of Columbus. — We return to the staircase, with the continuation of the collection of sculpture. On the second landing is (No. \*479) a fragment of the tomb of the consort of Emp. Henry VII., by *Giov. Pisano*.

SECOND FLOOR. — The Ante-Room contains sculptures: 1. Head of Janus from San Lorenzo (10th cent.); 6. *Giov. della Robbia*, Terracotta altar, with the Coronation of the Virgin (from Spezia); 7. Bacchic procession, a Roman sarcophagus-relief from the tomb of Franc. Spínola in Gaeta.

Room I. Models of the caravels of Columbus (1892); two globes, by Padre Coronelli (1688); large Chinese vases.

R. II. 7. Byzantine pallium, with legends of the saints (13th cent.); Flemish tapestry; Japanese vases.

R. III. Paintings of the Flemish school. To the left, \*7. *Rubens*, Lovers (1618); \*13. *Gerard David* (not *Floris*), Madonna, with SS. Jerome and Nicholas of Tolentino; 20. *Adr. Isenbrant* (not *Memling*), Madonna; 21. *G. David*, Crucifixion (school-piece); 28. *J. van Ruysdael*, Landscape; \*32. *Jan Steen*, Rustic wedding; no number, *Van Dyck*, Christ and the Pharisees; \*34. *Teniers the Younger*, Guard-room. On the entrance-wall: *Franc. di San Giorgio*, Bronze bust of *Giov. Gioviano Pontano*. In the middle: Penitent Magdalen, by *Canova* (1796).

R. IV. Spanish and French paintings. To the left, 5. *Murillo*, St. Francis in ecstasy; 10, 12. *Zurbaran*, SS. Ursula and Euphemia; 17. *L. David*, Por-

trait; 19. *Murillo*, Flight into Egypt (school-piece); 4. *Velazquez*, Philip IV. (school-piece). — In the middle: Jenner vaccinating a child, marble group by *G. Monterverde* (1874).

R. V. Italian paintings. To the left, 10. *Paolo Veronese* (?), Boy praying; 7. *Guercino*, God the Father; 22. *Pontorno*, Portrait; 26. *Filippino Lippi*, Madonna and angels, with SS. Francis, Sebastian, and John the Baptist (1503); 32. *Palma Vecchio*, Madonna, with the Magdalen and the Baptist (original in Bergamo); 37. *Correggio*, Madonna adoring the child (copy).

R. VI and Gallery I. Paintings of the Genoese school and drawings. In the gallery, 6. *L. Cambiaso*, Diana and Callisto. — R. VII. Genoese frescoes. The cases contain antique vases.

R. VIII. Italian paintings of various schools. In the middle, a bridal bed of the Brignole family (18th cent.). — Gallery II. Venetian lace, ecclesiastical vestments (17th cent.), small sculptures, etc.

R. IX. Modern paintings. In the cases are antique lamps, vases, glass, and coins. — R. X. Majolica from Savona and elsewhere. Collection of porcelain.

Crossing the small Piazza della Meridiana to the N.W., we enter the VIA CAIRÓLI (Pl. E, D, 4). At the end of this street, No. 18, on the left, is the *Palazzo Balbi* (by Gregorio Petondi, 18th century), through which a fine view is obtained of the lower-lying Via Lomellini (p. 81). — We then cross the Piazza della Zecca (Pl. D, 3), with the station of the *Cable Tramway* to the Via di Circonvallazione a Monte (p. 92) and Castellaccio (p. 93), and reach the Via alla Nunziata. No. 15 in this street (on the right) is the *Palazzo Cattaneo della Volta* (not always open), containing on the first floor eleven partly injured portraits by Van Dyck, the best of which is that of a lady with a negro holding up a red parasol.

In the neighbouring PIAZZA DELL' ANNUNZIATA (Pl. D, 3) rises the former Capuchin church of \***Santissima Annunziata del Vastato**, erected by *Giac. della Porta* in 1587. The portal is borne by marble columns; brick façade otherwise unfinished. This sumptuous church is a well-proportioned basilica with a dome; the interior was adorned in the 17th cent. with gilding and with frescoes by the *Carlone* and other artists.

In the left transept the altar-piece is a coloured wooden group of the Communion of St. Pasquale, by *Maragliano* (1723). The sacristy contains a Descent from the Cross, by *Maragliano* (1726); the colouring is modern.

In the handsome VIA BALBI (Pl. D, C, 3, 2), on the right, No. 1, is the **Palazzo Durazzo-Pallavicini**, formerly *della Scala*, built by *Bart. Bianco* (?), with a handsome façade, a fine vestibule, and a superb staircase (left) added by *Andrea Tagliafico* at the end of the 18th century. On the first floor (bell to the right, at the back) is the \**Galleria Durazzo-Pallavicini* (adm., see p. 78).

The ANTISALA contains busts of the Durazzo-Pallavicini family. — II. Room (to the left, beyond R. III.). Left: *Guercino*, Mucius Scaevola before Porsenna; *Van Dyck* (?), Portrait of a man; *Rubens*, \**Silenus* with *Bacchantes* (ca. 1608); *An. Carracci*, Repentant Magdalen; *Imitator of Van Dyck*, Large family group (not James I. of England with his family). — III. Room. *Bern. Strozzi*, Portrait of a bishop; *Guercino*, The tribute-money; *Titian*, Magdalen (retouched). — IV. Room. *Guido Reni*, *Carità Romana*; *Paolo Veronese*, Marriage of St. Catharine (school-piece); *Guido Reni*, Cleopatra; *Rubens* (?), Portrait, a round picture; *Ribera*, St. James; *Tintoretto*, \*Portrait of Marchese Agostino Durazzo; *Guido Reni*, Porcia Ro-



mana; *H. Rigaud*, Marchese Ippolito Durazzo. Admirable porcelain vases in the centre of the room. — V. Room. Beautiful Chinese porcelain. — VI. Room. Entrance-wall: *Domenichino*, Risen Christ appearing to his mother, Death of Adonis; *Van Dyck*, "Boy in white satin"; *Van Dyck* (?) Young Tobias; *Van Dyck*, "Three children with a dog (spoiled)"; *Rubens*, "Philip IV. of Spain, full-length"; *Ribera*, Heraclitus (weeping philosopher), Democritus (laughing philosopher); *Van Dyck*, "Marchesa Caterina Durazzo with two children (spoiled)"; *Titian* (?). Ceres with Bacchus, nymph, and Cupid. — VII. Room. Unimportant. — VIII. Room. Window-wall: *Unknown Dutch Master* (ca. 1500), Pietà; *Gerard David* (?), Flight into Egypt; *Fr. Pourbus*, Garden of Flora; *Flemish Master* (17th cent.), Fête champêtre. — IX. Room. To the right, *Rubens*, Ambrogio Spinola; *German School* (attributed to Lombard Sch.), Crucifixion, with saints. — The LIBRARY contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the **\*Palazzo Balbi-Senárega** (Pl. D, 3), begun early in the 17th cent. by *Bart. Bianco*, and enlarged in the 18th by *Pier Ant. Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, with its Doric colonnades, affords a glimpse of the orangery. The interesting *Picture Gallery* on the second floor is shown on introduction only.

SALA, or LARGE ROOM, adorned like the others with ceiling-paintings by Genoese artists. To the left: *Van Dyck*, Francesco Maria Balbi on horseback (injured), the prototype of the equestrian portrait of Count Olivares by Velazquez, now in the Prado Museum at Madrid. To the right: *Bern. Strozzi*, Joseph interpreting the dream; portraits by *Ang. Bronzino*, etc. — PRIMO SALOTTO (to the right): *Rubens*, "Infant Christ and John the Baptist"; *Guido Reni*, Lucretia, Cleopatra. *Titian*, "Madonna with SS. Catharine, Dominic, and donors: 'charming picture (about 1520), thrown out of focus by abrasion, washing, and repainting; but still pleasing on account of the grace of the attitudes and the beauty of the landscape' (*Croire & Cavalcaselle*). *Gaud. Ferrari*, Holy Family; *Van Dyck*, Madonna with the pomegranate (della Melagrana). — SECONDO SALOTTO: *Van Dyck*, Equestrian portrait, Portraits of a gentleman and of a "Lady of the Balbi family. — TERZO SALOTTO: *Caravaggio*, "Conversion of St. Paul, trivial in conception, but masterly in execution; *Master of the Death of the Virgin*, Holy Family and Adoration of the Shepherds; *Guido Reni*, St. Jerome. — QUARTO SALOTTO: *Guercino*, Rescue of Andromeda; *Ferin del Vaga*, Four figures of children; *Jac. Bassano*, Market. — GALLERIA: *Sandro Botticelli* (not *Filippino Lippi*), Communion of St. Jerome (perhaps a copy); *Titian* (or more probably *Hans von Calcar*), Portrait; *Correggio* (?), Marriage of St. Catharine; *Van Dyck*, Holy Family.

On the right side of the street, No. 5, is the **Palazzo dell' Università** (Pl. D, 3), begun as a Jesuit college by *Bart. Bianco* in 1623, and created a university in 1812. The "Court and staircase are probably the finest at Genoa. The second floor contains a library, a natural history museum, and an aula with six allegorical bronze statues and reliefs by *Giovanni da Bologna*. A staircase leads hence to the high-lying *Botanical Garden* of the University (Pl. D, 2; ring at the iron gate). Adjoining the upper entrance, in the Corso Dógali (p. 94), is the *Botanic Institute*, founded in 1897 by Sir Thomas Hanbury (p. 107).

On the right is *San Carlo*, with sculptures by Algardi (1650).

Left, No. 10, **Palazzo Reale** (Pl. C, 3), erected about 1650 by the Lombard architects *Franc. Cantone* and *Giov. Ang. Falcone* for the Durazzo family, and extended in 1705 by *Carlo Fontana*



of Rome. It was purchased by the royal family in 1817, and restored in 1842. The palace contains handsome staircases and balconies (fine views), and is sumptuously furnished (adm., see p. 78). The pictures and antiquities are of no great value.

We pass through an ante-chamber to the handsome gallery with rococo painting and a few ancient and modern statues: on the right, Apollo and Apollino, on the left, Mercury; at the end, Rape of Proserpine by *Schiaffino*. In the throne-room, two large pictures by *Luca Giordano*. In the royal apartments: *An. Carracci*, Sibyl; *Perin del Vaga*, Holy Family; *Guercino*, Sibyl; *Van Dyck*, Portrait of Marchesa Durazzo (spoiled). — Fine view of the harbour from the balcony.

The Via Balbi ends at the PIAZZA ACQUAVERDE (Pl. C, 2), the large square in front of the W. railway-station, the terminus of the electric tramway along the Via di Circonvallazione a Monte, and a station on the electric line to the Piazza Deferrari (comp. p. 76; Nos. 2 & 6). On the N. side of the Piazza, embosomed in palm-trees, rises the marble Statue of Columbus (erected in 1862), who was born at Genoa, probably in 1451 (d. in 1506 at Valladolid). At the feet of the statue, which leans on an anchor, kneels the figure of America.

To the W. of the station is the PIAZZA DEL PRINCIPE (Pl. B, 2), which commands a good view of part of the old fortifications. A large Bronze Monument, 40 ft. high, by Giulio Monteverde, was erected here in 1896 in honour of the Duke of Galliera (p. 80). It represents Liberality, led by a winged genius and handing to Mercury treasures from her cup. On the pedestal is a medallion of the duke. — No. 4 in the piazza (W. side) is the long —

**Palazzo Doria** (Pl. A, B, 2), presented in 1522 to *Andrea Doria*, 'padre della patria' (d. 1560, at the age of 92). It was remodelled in 1529 from designs by *Fra Giov. Ang. Montorsoli*, and adorned with frescoes and grotesques by *Perin del Vaga*. The elder branch of the Doria family, to which the palace belongs, has allied itself with the Pamphili family, and generally resides at Rome.

The long Latin inscription on the side next the street records that *Andrea d'Oria*, admiral of the Papal, Imperial, French, and native fleets, in order to close his eventful career in honourable repose, caused the palace to be rebuilt for himself and his successors. His praises were thus sung by Ariosto: 'questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati'.

To the right in the court is a large arched loggia, to the left a tasteful garden and a fountain by the *Carlone* (1599-1601), with a statue of *Andrea Doria* as Neptune. — The last door on the right admits us to the apartments with *Perin del Vaga's* FRESCOES (restored in 1845). On the ceiling, vaulting, and lunettes of the great entrance-hall are scenes from Roman history, below which are reliefs by *Montorsoli*; on the staircase are tasteful grotesques. A corridor on the first floor, with portraits of the Doria family, is charmingly decorated with stucco and painted ornaments in the style of Raphael's loggie in the Vatican; a saloon with a large ceiling-painting, Jupiter overthrowing the Titans (superb chimney-piece); and a side-room with a ceiling-fresco of the *Carità Romana*.

The garden on the hill opposite, beyond the railway-line, with a colossal statue of Hercules ('*Il Gigante*') in a niche, also belongs to the estate.

A *Cable Tramway* (No. 3, p. 76; lower station near the upper Doria garden, 2 min. to the N. of the *Piazza Principe*, entr. from the *Salita San Rocco*) ascends to **Granarolo** (775 ft.; *Ristorante Concordia*, with garden), which commands a fine view of the town and the *Riviera di Levante*. From **Granarolo** to *Castellaccio*, see p. 93.

The *Via San Benedetto* and the *Via Milano*, farther on, lead from the *Palazzo Doria* past the *Sailors' Rest* (p. 78) and the large new quays (comp. p. 80) to the lighthouse. About halfway we reach the *Piazza Dinegro* (omnibus, p. 76), No. 41 in which is the **PALAZZO ROSAZZA** (adm. 1 fr.). The charming gardens, with their rare plants and pretty fountains, deserve a visit; in the upper part is a *Belvedere*, commanding a \*View similar to that from the lighthouse.

On the *Capo del Faro*, the rocky headland separating Genoa from *San Pier d'Arena* (p. 94), near which the new coal-harbour (p. 80) is being constructed, rises the large **Lighthouse** (*Lanterna*; 230 ft.), with its dazzling reflectors showing a light visible for nearly 30 miles. Visitors may go by the *S. Pier d'Arena* tramway (No. 13, p. 77) to the tunnel. The tower (353 steps) may be ascended and the apparatus inspected (fee 1 fr.); but the platform at its foot commands as good a view. Best light in the evening.

The \*VIEW embraces the town and extensive harbour of Genoa, with the amphitheatre of mountains behind; to the E. the *Riviera di Levante* is visible as far as the picturesque promontory of *Portofino*; to the W. are seen the coast-villages on the *Riviera di Ponente* from *San Pier d'Arena* to *Savona*, the headland of *Noli*, and the *Capo delle Mele*, while in the distance are the usually snow-capped peaks of the *Ligurian* and *Maritime Alps*.

#### d. From the *Piazza Deferrari* to the *Via di Circonvallazione a Mare* viâ the *Piazza Corvetto*, *Acquasola*, and the *Corso Andrea Podestà*.

The *VIA ROMA* (Pl. F, 5; electric tramways Nos. 3 and 4, p. 76), already mentioned at p. 85, is another important focus of traffic. It ascends to the N.E., passing (right) the *Galleria Mazzini* and cutting off a corner of the interesting old *Palazzo Spinola* (now the *Prefettura*), to the **PIAZZA CORVETTO** (Pl. F, (i, 5), where a large bronze equestrian *Statue of Victor Emmanuel II.* was erected in 1886, from *Barzaghi's* designs. From this point we may proceed to the left, passing a marble *Statue of Mazzini* (p. 74), to the —

\***Villetta Dinegro** (Pl. F, 4; 240 ft.), a beautiful public park, with pretty cascades and an unimportant *Zoological Garden*. Winding promenades ascend from the entrance to a high bastion which affords a noble survey of city, harbour, and environs.

The direct continuation of the *Via Roma* is the *Via Assarotti*, leading to the high-lying *Piazza Manin* (p. 93). — From the *Piazza Corvetto* we ascend to the right to the park of *Acquasola* (Pl. G, 5, 6; 138 ft.), laid out in 1837 on part of the old ramparts (concerts, see p. 77). — From the S. end of the park we next follow the tramway along the *CORSO ANDREA PODESTÀ* to the church of —

**Santo Stefano** (Pl. F, G, 6), situated on a terrace near the Ponte Monumentale (see below). This building preserves a Romanesque tower dating from the original church on this site, while the façade and the outer columns of the choir date from a Gothic restoration of the 14th century. The cantoria (choir-gallery) on the entrance-wall dates from 1499. Above the high-altar, the \*Stoning of Stephen by *Giulio Romano*, one of his best works (1523; covered).

We now cross the viaduct (*Ponte Monumentale*) above the Via Venti Settembre (p. 85) and enter the S. part of the Corso Andrea Podestà (Pl. F, 7; fine views). From the Piazza Galeazzo Alessi (Pl. F, 8) we follow the Via Galeazzo Alessi to the W. to the church of —

\***Santa Maria di Carignano** (Pl. E, 8; 174 ft. above the sea), begun by *Galeazzo Alessi* in 1552, but not completed till 1603. It is a smaller edition of the plan adopted by Michael Angelo and Bramante for St. Peter's at Rome. Here, however, a square ground-plan takes the place of the Greek cross of St. Peter's, and small lanterns represent the minor domes. Principal portal, 18th century.

INTERIOR. Second altar to the right, *Maratta*, SS. Blasius and Sebastian; 4th altar, *Franc. Vanni*, Communion of Mary Magdalen; 1st altar to the left, *Guercino*, St. Francis; 3rd altar, *Luca Cambiaso*, \*Entombment. Baroque statues below the dome by *Pierre Puget* (St. Sebastian and the beatified Alessandro Sauli), *Parodi* (John the Baptist), and *David* (St. Bartholomew).

The \*VIEW from the highest gallery of the dome (370 ft. above the sea; 119 steps to the first gallery, thence to the top 130; easy and well lighted staircase) embraces the city, harbour, and fortifications, the well-peopled coast (comp. p. 91), and on the S. the vast, ever-varying expanse of the Mediterranean. (Sacristan 25 c.; his attendance for the ascent unnecessary; best light in the morning.)

The Via Fieschi leads from the N.E. side of the church to the Via Venti Settembre (p. 85); from the N.W. side the *Ponte Carignano* (1718), spanning a street 100 ft. below, leads to the Piazza Sarzano (Pl. D, 7) and the harbour (p. 80). — In the opposite direction the Via Nino Bixio leads to the PIAZZA BIXIO (Pl. F, 8), among the gardens of which rises a large bronze statue of *General Nino Bixio* (1821-73), by Pazzi (1890).

The broad VIA CORSICA (Pl. F, E, 8, 9), the prolongation of the Corso Andrea Podestà, descends from the Piazza Bixio towards the S. W. to the —

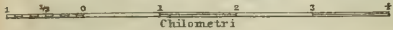
\***Via di Circonvallazione a Mare**, a fine street, laid out in 1893-95 on the site of the outer ramparts, traversed by a tramway (No. 11, p. 77), and commanding beautiful views. It begins, as the *Via Odone*, at the Piazza Cavour (Pl. D, 6; p. 81) and passes the docks mentioned at p. 81; then, under the name of *Corso Aurelio Saffi* (Pl. E-H, 9, 10), it ascends gradually, skirts the sea beneath the hill crowned by the church of Santa Maria di Carignano (see above), and finally ascends the right bank of the Bisagno to the *Ponte Pila* (Pl. H, I, 7; p. 85), whence it is continued by the *Via Canevari*, leading to the Campo Santo (p. 94).





# CONTORNI di GENOVA.

Scala di 1:100.000



Abbreviazioni: C. Casa, F. Forte, Mad.<sup>a</sup> M.<sup>a</sup> Madonna, M. Monte, R. Rio, S. San, T. Torrente, V.<sup>lla</sup> Villa.







The ROAD TO NERVI (tramway No. 8, p. 77; carriage-tariff, see p. 76), the E. continuation of the Via Venti Settembre (p. 85), runs due E. beyond the Piazza Tommaseo (Pl. K, 8) viâ the *Collina d'Albaro*. In *San Francesco d'Albaro*, at the top of the ridge, are the house occupied by Lord Byron in 1822-23 (Via Albaro 10), the Palazzo del Paradiso (16th cent.), the Villa Cambiaso (1557), and other fine country-houses. We then descend to *Sturla* (23 ft.; p. 107), where the route approaches the sea, and skirt the coast, with continuous fine views of both Rivieras (p. 73), to the station of *Quarto* (p. 107). A small monument near the station marks the point of embarkation of 1000 Garibaldians for Marsala in 1860. Thence viâ *Quinto* to *Nervi* (p. 107).

**e. From the Piazza Corvetto to the Piazza Manin. Via di Circonvallazione a Monte. Castellaccio. Campo Santo.**

The Via Assarotti (p. 91) ascends from the Piazza Corvetto to the N.E., passing the church of *Santa Maria Immacolata* (Pl. G, 4; 1856-73), to the PIAZZA MANIN (Pl. I, 4; 330 ft. above the sea). On the W. side of this piazza begins the **Via di Circonvallazione a Monte**, a magnificent route laid out since 1876 on the hills at the back of the town (tramway No. 2, see p. 76). It skirts the hillside to the W. in long windings, under various names (*Corso Principe Amedeo*, *Corso Solferino*, *Corso Magenta*, *Corso Paganini*), and leads to the *Spianata Castelletto* (Pl. E, 3), commanding one of the finest views of Genoa. Here it takes the name of *Corso Firenze* and runs to the N. to the church and cable-car station (No. 1; p. 77) of *San Nicolò* (Pl. E, 1). It then sweeps round above the poor-house (see below) and the charmingly situated *Castello de Albertis* (Pl. C, D, 1), a villa in the style of a mediæval castle, to the *Corso Ugo Bassi*, whence it winds down under various names to the Piazza Acquaverde (p. 90). The tramway avoids some of the curves by a tunnel.

From the Piazza della Zecca (Pl. D, 3; p. 88) the cable-tramway mentioned at p. 77 ascends through a tunnel in 7 min. to *S. Nicolò* (see above; change of carriage) and thence in 7 min. more through orchards to the loftily-situated \***Castellaccio**. The site of the upper terminus of the line (ca. 1020 ft.; *Caffè-Ristorante Bereguardo*, dj. 2½, D. 4 fr., well spoken of) commands a beautiful view of the valley of the Bisagno and the Campo Santo. A little higher up is the \**Hôtel-Restaurant Righi* (1070 ft.; dj. 3½, D. 5 fr.), with a magnificent view of Genoa and the coast from Savona to the promontory of Portofino. A more extensive view is obtained immediately above the old *Forte Castellaccio* (1252 ft.), 10 min. farther up. — In winter the N. wind is often very cold on this excursion.

Pedestrians may either take the steep paved path, beginning at the Trattoria dei Cacciatori, a little to the W. of the Hôtel Righi, which descends in 20 min. to the church of *San Nicolò* (see above), or follow the stony ridge to the W. of the fort to (ca. 1½ hr.) *Granarolo* (p. 91).

The older line of roads, diverging to the left at the Spianata Castelletto (see above), is known as the *Via di Circonvallazione a Monte Inferiore*. The first part of it, named the *Corso Carbonara*, leads to the *Albergo dei Poveri* or poor-house (Pl. D, E, 1, 2; 318 ft. above the sea), which has

room for 1300 persons. It then takes the name of *Corso Dôgati* and rejoins the main thoroughfare at the *Castello de Albertis*, adjoining the upper entrance to the *Botanic Garden* (p. 89).

The **Campo Santo** or *Cimitero di Staglieno* (open daily 9-6, in winter 10-5; tramway No. 5, p. 76) is reached from the *Piazza Manin* (p. 93) by the *Via Montaldo*, which leaves the city by the *Porta San Bartolomeo* (Pl. I, 3, 4) and then descends (views) to the N. into the *Valley of the Bisagno* and to *Staglieno* (p. 361). About  $\frac{1}{2}$  M. farther on ( $1\frac{1}{2}$  M. from the town) is the entrance to the cemetery, which was laid out by *Resasco* in 1844-51 and stretches up the slope on the N. bank of the *Bisagno*. We first enter a large rectangular space, with sumptuous single monuments in the recesses of the arcades, and beyond that is an oval space, with rows of monuments in the recesses. Flights of steps and broad inclined planes lead up to the upper galleries, the central point of which is a rotunda, with a dome borne by monolithic columns of black marble. Above the rotunda, to the N.E., close to the steep hillside, is the tomb of *Giuseppe Mazzini* (d. 1872). — In returning, we may use the tramway line (No. 7) along the *Via di Circonvallazione a Mare* (p. 92).

By road from Genoa to *Piacenza*, comp. p. 360.

## 19. From Genoa to Ventimiglia. Riviera di Ponente.

94 M. RAILWAY in  $4\frac{1}{2}$ -7 hrs. (fares 17 fr. 55, 12 fr. 30, 7 fr. 90 c.; express 19 fr. 30, 13 fr. 50 c.). The 'train de luxe' from Vienna to Cannes (p. 23) performs the journey in about  $4\frac{1}{4}$  hrs. (1st class fare 26 fr. 10 c.). In winter a dining-car (déjeuner, D.  $4\frac{1}{2}$  fr.) is attached to the first express from Genoa and the afternoon express from Ventimiglia. — This tour by road (103 M.), though very fatiguing, is recommended to *Cyclists*. — *Electric Tramway* (No. 13) to Voltri, see p. 77.

In calm weather the STEAMBOAT JOURNEY is far preferable to the railway. Steamers of the *Hamburg-Amerika Line* ply every Mon., Wed., & Frid., from Jan. 10th to May 12th from Genoa to *San Remo* ( $4\frac{3}{4}$  hrs.; fare 18 fr. 90, return 30 fr. 80 c.), *Monaco*, and *Nice*; returning every Tues., Thurs., & Sat. (restaurant on board). The boats start from the *Ponte Federico Guglielmo* (p. 75).

The remarks at p. 73 on the luxuriant flora apply especially to the *Riviera di Ponente*. The railway penetrates the numerous promontories by tunnels.

2 M. **San Pier d'Arena** or *Sampierdarena*, situated on the coast at the mouth of the *Polcévera* (p. 53), has 15,100 inhab. and numerous palaces, including the *Pal. Scassi*, formerly *Imperiali*, and the *Pal. Spinola*, both probably by Gal. Alessi. Large sugar-refinery and steel-works, etc. Fine view from the pilgrimage-church near the *Forte Belvedere* (420 ft.; inn),  $1\frac{1}{4}$  M. to the N.E.

$2\frac{1}{2}$  M. *Cornigliano Ligure* (Grand Hôtel Villa Rachel), an industrial town with numerous villas (*Villa Raggio*, finely situated on the coast).

4½ M. Sestri-Ponente (*Albergo-Ristorante della Gratta*), with 17,200 inhab., has a number of manufactories and ship-yards.

6 M. Pegli. — **Hotels.** \*GRAND HÔTEL MÉDITERRANÉE, in the Palazzo Lomellini, with hydropathic and electro-therapeutic arrangements, lift, steam-heating, and large and fine garden, R. 3-7, B. 1½, déj. 3½, D. 5, pens. 9-14 fr., sea-bath 60 c.; GARGINI'S GR. HÔTEL PEGLI (English landlady), R. from 4, B. 1½, déj. 3½, D. 4½, pens. from 8 fr., these two on the coast. — HÔTEL DE LA VILLE, opposite the station, R. 2-5, B. 1½, déj. 3, D. 4½, pens., incl. wine, from 7 fr.; PENS. BEAUREGARD, *Passaggiata dei Villini*; HÔTEL-PENSION FORBES, *Villini Umberto Primo* 18, pens. from 7 fr. — **Sanatorium.** *Kurhaus Pegli* (Dr. Gmelin), with park. — **Restaurants.** *Ristorante dei Bagni* (rooms); *Caffè Milano, Ristorante Andrea Doria* (rooms), both unpretending but good. — **Physicians,** see under Genoa, p. 78; also Dr. Heusser and Dr. Gmelin. — **English Church** (*St. John*), with services from Nov. to April. — **Electric Tramway** to Genoa and Voltri, No. 13, p. 77.

Pegli (20 ft.), with 6100 inhab., ship-building yards, and an old castle (*Castellazzo*), a much visited summer sea-bathing place, is cooler and moister than the W. wintering-places on the Riviera and is itself visited as a winter-station by nervous sufferers.

Numerous beautiful walks in the wooded valleys and on the hill-slopes lend a peculiar charm to Pegli, as compared with places on the Riviera better protected by the mountains but more hemmed in. The *Passaggiata dei Villini*, in the grounds of the former Villa Elena, may be specially mentioned (fine views). Among the villas are the *Villa Rostan* (15th cent.), with grounds in the English style, the *Villa Rapallo* (adm. 1-2 fr.), and the *Villa Doria* (permesso in the Pal. Doria in Genoa). The chief attraction is, however, the —

\**Villa Pallavicini* (open on week-days 10-3, on Sun. & holidays 9-2; closed on Frid., Maundy Thursday, Easter Sunday, Whitsunday, All Saints Day, and Christmas Day), now the property of the Marquis de Campotéjar of Granada. The entrance is immediately to the left of the exit from the station; permessi are obtained at the steward's office, where visitors write their names in a book and receive a guide (fee 1 fr.). The visit takes about 1½ hr.

The grounds extending along the slopes of the coast display a profusion of luxuriant vegetation and afford delightful prospects of Genoa, the sea, the coast, and the mountains. On the highest point (to which visitors should insist upon proceeding) stands a castle in the mediæval style with a tower (view). Around it are indications of a simulated siege. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea. There are also summer-houses in the Pompeian, Turkish, and Chinese styles, an obelisk, fountains, surprize water-works, etc. The gardens contain fine examples of the vanilla, cinnamon, and camphor plants, sugar-canes, palms, cedars, magnolias, and azaleas.

7 M. Prà, a ship-building place; 8½ M. Voltri, a town with 13,000 inhab., at the mouth of the *Cerusa*, with paper-factories, a marine hospital, and the *Villa Galliera*.

13 M. Arenzano (*Grand Hôtel*, closed in winter; *Hôt. Genova*, R. from 1½, pens. from 7 fr.; *Albergo Roma*), a small summer-resort with a good shore for bathing, an old castle, and the fine park of the *Villa Pallavicini*; beautiful retrospect towards Genoa.



15½ M. *Cogoleto*, erroneously described as the birthplace of Columbus (p. 90). — 19½ M. *Varazze* (Hôt. Genova, R. 2 fr., Hôt. Torretti, both very fair), with 6700 inhab., is a busy ship-building place, prettily situated among orange gardens, and is visited as a wintering-place and bathing-resort. — 21½ M. *Celle Ligure*, the birthplace of Pope Sixtus IV. (Francesco della Rôvere). — 24 M. *Albissola*, the Roman *Alba Docilia*, situated at the mouth of the *Sansobbia*, includes three villages. Pottery is largely manufactured in *Albissola Marina*. The handsome Palazzo della Rôvere (now Pal. Gavotti), in *Albissola Superiore*, was the birthplace of Popes Julius II. (Giuliano della Rôvere).

26½ M. **Savona.** — **Hotels.** HÔTEL MODERNE DU COMMERCE, near the station, R. 2½-3 fr.; ALBERGO ROMA, R. 2½, omn. ½ fr., ALB.-RISTOR. SVIZZERO, R. 1½ fr., both well spoken of; ALB. NUOVO TORINO, at the station. — *Rail. Restaurant.* — *Cabs.* Per drive 80 c., per hour 1½ fr., special tariff for longer excursions. — *Omnibuses.* To Albissola Superiore, 35 c.; to Vado, every 20 min., 30 c.; to Spotorno, twice daily, 50 c.; etc. — *Sea Baths* at the *Stabilimento Wanda*. — *British Vice-Consul*, Ottavio Ponzone. — *Church Seamen's Institute* for British sailors (services on Sun. and Tues., concert on Wed.).

*Savona* (33 ft.), the *Savo* of the Romans, on the *Letimbro*, was occupied in the second Punic War by Hannibal's brother Mago, and during the middle ages waged an unsuccessful rivalry with Genoa. It is now the seat of a bishop and one of the most important sea-ports and industrial towns (24,900 inhab.) of Italy. Soap (*sapone*) is said to have been invented here and to have derived its name from this town.

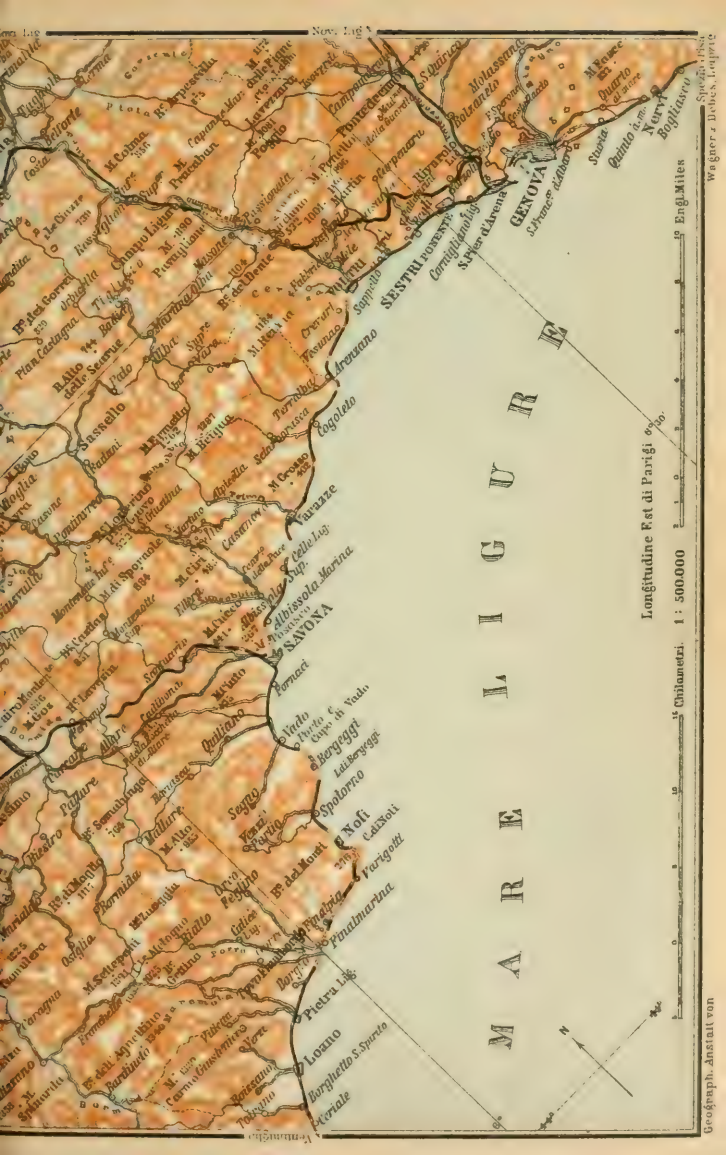
At the *Harbour*, to the N.E. of the station, rises the ancient *Torre Pancaldo*, called after the navigator of that name; and on the adjoining point is a Genoese fort (now a prison), incorporating some remains of the old cathedral, destroyed in 1542. The new *Cathedral* (of 1604) contains a picture by Lod. Brea, a marble cross by G. A. Molinari (1499), and a Renaissance pulpit by Molinari and Ant. Aprile (1522). Opposite is the *Ateneo* (unfinished), built for Julius II. by Giul. da Sangallo. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. The oratory of *Santa Maria di Castello* has a large altarpiece by Vinc. Foppa and Lod. Brea, with a portrait of the donor, Giuliano della Rovere (1490; injured). There is a small picture-gallery in the *Ospedale Civico* (open on Sun. & Thurs., 10-4).

To the S.W. of the station extend a large *Industrial Quarter*, with iron-works, steel-works, potteries, etc., and the pretty *Giardino Pubblico*.

The church of the *Madonna degli Angeli*, near the artillery-barracks, to the N. above the harbour, commands a \*View of the Gulf of Genoa as far as Camogli. — *Santuario*, see p. 51.

From Savona to *Turin*, see pp. 51-49; to *Alessandria*, see p. 53.

The railway now traverses large lemon and orange gardens. — 30 M. *Vado*, the *Vada Sabatia* of the Romans (fine view from the lighthouse 1¼ M. to the S.E.). — 31½ M. *Bergeggi*. From the road



Longitudine Est di Parigi 8° 30'

1 : 500 000

Chilometri.

Engl. Miles



to (12 M.) Spotorno we obtain a fine \*Retrospect of the Riviera as far as Genoa. Opposite lies the rocky islet of *Bergeggi* (210 ft.), with a ruined Roman tower; it was once the seat of a celebrated monastery.

— 34 M. *Spotorno* (Alb. della Pace), with an excellent bathing beach.

36 M. **Noli** (*Ristorante d'Italia*, R. 2 fr., *Ristor. Almagen*, with bedrooms, both well spoken of), a little fishing town, charmingly ensconced in a sheltered situation, once a free town under the protection of Genoa, has several ancient towers, the remains of the town-walls, and a good beach. The small Romanesque basilica of *San Paragonio*, near the station, dates from the 13th century. — Beautiful \*View from the *Capo di Noli*, 3 M. to the S., on which are a signal-station (*Semáforo*) and the Romanesque church of *Santa Margherita*, finely situated on the edge of the cliff.

The picturesque road from Noli *viâ Varigotti* (see below) to (5½ M.) *Finale Marina* intersects the limestone cliffs of the *Capo di Noli* by means of a tunnel, 130 yds. in length (near the cave of *Garbasso*, inhabited in the middle ages, and some quarries).

38½ M. *Varigotti* (inn); path to the *Semáforo* (1¼ hr.), see above.

41 M. **Finale Marina** (*Albergo Garibaldi*, R. 2 fr., very fair; *Alb. del Giardino*) is a prettily situated little town, with large orange-gardens and two sea-bathing establishments. The elaborate baroque Church is by Bernini. The old Castle, above the *Villa De Raymondi*, is now a prison. To the N., above *Finale Pia*, lies the village of *Verzi*, with a Roman bridge. To the W., beyond the mouth of the *Porra*, is the precipitous promontory of *Caprazoppa*, which the road pierces by a tunnel; and farther on are sand-dunes and large limestone quarries.

43 M. *Borgo Verizzi* (Pens. *Villa des Caroubiers*, 4½-6 fr., well spoken of). — 45½ M. *Pietra Ligure* has an interesting church and a ruined castle on an isolated rock.

47 M. *Loano* (Hôt. *Bellevue*). To the right of the line is the suppressed monastery of *Monte Carmelo*, erected by the Dorias in 1609. — 48 M. *Borghetto Santo Spirito* is the station for the village of *Toirano* (omn. 4 times daily), 2 M. to the W., with the pilgrimage-chapel of *Santa Lucia* (fine stalactite caverns in the neighbourhood). — Beyond (49 M.) *Ceriale*, with its market-gardens, the mountains recede.

52 M. **Albenga** (*Rail. Restaurant; Albergo Vittorio, d'Italia*, both Italian, and others; omn. to Alassio, see p. 98), the *Albinaunum* of the Romans, in a wide plain on the *Centa*, is the quaintest old town in the Riviera (4300 inhab.) and an episcopal see. The old harbour has disappeared with the recession of the coast-line. The old *Town Walls* are preserved, besides numerous *Brick Towers* of châteaux of the old noblesse, including the leaning *Torre dei Griffi* and the tower of the present *Sottoprefettura*, connected by an arch with the campanile (138 ft. high) of the Gothic *Cathedral*. Behind the last is an early-Christian *Baptistery* (5th cent.). Other interesting structures are the early Romanesque chapel of

*Santa Maria in Fontibus* (10th cent.) and a Roman bridge (*Ponte Lungo*; 150 yds. long), beneath with the Centa formerly flowed, in the avenue  $\frac{1}{4}$  M. to the N. of the town. Near the present mouth of the river,  $1\frac{1}{2}$  M. from the station, we obtain a beautiful view of Albenga, the coast as far as the Capo di Noli, the island of Gallinaria, and the Ligurian Alps. — From Albenga to *Garessio*, see p. 50.

To the left lies the rocky island of *Gallinaria* (295 ft.), with picturesque cliffs, two caves on the shore, and an old Benedictine abbey (13th cent.; now a private house). — The train skirts the promontory of *Santa Croce* (see below).

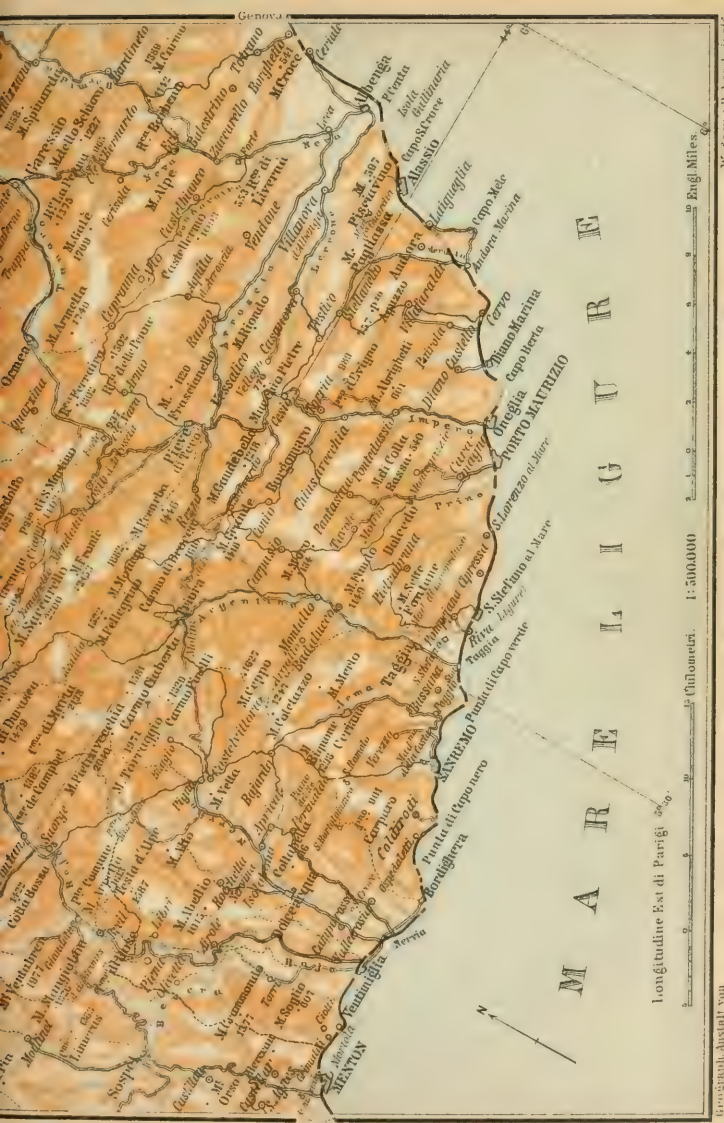
$56\frac{1}{2}$  M. **Alassio.** — **Hotels.** \**GRAND HÔTEL D'ALASSIO*, with lift and steam-heating, R.  $3\frac{1}{2}$ -5, B.  $1\frac{1}{4}$ , déj. 3, D.  $4\frac{1}{2}$ , pens. 9-12 fr. (L. extra), ombr. 1 fr.; *SALISBURY HOTEL*, high up, patronized by the English, pens. 9-12 fr. (these two of the first class, with garden); *HÔT.-PENS. BELLEVUE*, in an open situation, B.  $1\frac{1}{4}$ , déj.  $3\frac{1}{2}$ , D.  $4\frac{1}{2}$  fr., incl. wine, board 7 fr.; *NORFOLK HOTEL*, B.  $1\frac{1}{2}$ , déj. 3, D.  $4\frac{1}{2}$ , pens. 8-12 fr.; *TERMINUS HÔTEL CONCORDIA*, very fair; *HÔT. SUISSE*, R.  $2\frac{1}{2}$ -3, B.  $1\frac{1}{4}$ , D.  $3\frac{1}{2}$ , pens. 7-8 fr., well spoken of; *HÔT.-PENS. VICTORIA*, on the sea, an English family hotel, R. from  $2\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , incl. wine, pens. from 7 fr., well spoken of; *HÔTEL MILAN*, on the sea, R. from 2, B. 1, déj.  $2\frac{1}{2}$ , D. 4, pens. from 6 fr.; *HÔT. DE LA MÉDITERRANÉE*, on the sea, with garden, pens. 6-7 fr.; *HÔT. SAVOIA*, with steam-heating and garden, R. from 2, B. 1, déj. 2, D. 3, pens. 5-6 fr.; *ALB. DEL COMMERCIO*; *ALB. NAZIONALE*, unpretending. — *PENSION VILLA LUIGIA*,  $5\frac{1}{2}$  fr., very fair. — Banker, House Agent, etc., *Walter Congreve*. — *BOOKSELLER, Librairie Internationale.* — Carriage with one horse to the Capo Santa Croce 3, with two horses 5 fr.; to Solva or Moglio 4 and 6 fr.; to the Capo delle Mele 6 and 7 fr. — *OMNIBUS* twice daily to Albenga (30 c.). — *BOAT* to Gallinaria 8 fr. — *English Church* (St. John's), services at 10.30 & 3 or 5; chaplain, *Rev. F. W. Sutton*, Casa San Giorgio.

*Alassio* (16 ft.), a fishing port with 4200 inhab., situated on a semi-circular bay opening to the S.E., has a fine sandy beach extending as far as *Laigueglia*. It is frequented in summer as a bathing-place, and in winter as a health-resort, especially by English visitors. Beside the station is *Hanbury Hall*, with concert and reading rooms; below are the public-park and a short esplanade, with an ancient tower and a view of Gallinaria and *Laigueglia*.

*Excursions* (photographing on the mountains forbidden). To the N.E. to the ( $\frac{3}{4}$  hr.) *Capo Santa Croce*, with the remains of a Roman road and the picturesque ruins of the *Arco Santa Croce* (evening light best). — To the top of the (2 hrs.) *Monte Pisciarino* (1960 ft.; wide view), either by the road to the N. viâ *Solva*, or by the mule-path to the N.W., leading through groves of olives and carob-trees, to *Vegliasco* (1280 ft.). The descent may be made viâ the *Monte Bignone* (1705 ft.) to *Albenga* (p. 97). — Viâ *Vegliasco*, or to the W. viâ *Moglio*, to the top of the *Monte Tirasso* (1920 ft.), on which is the pilgrimage-chapel of *Madonna della Guardia*.

58 M. *Laigueglia*, with narrow streets, was bombarded by the British fleet in 1842. — The train penetrates the *Capo Mele* (240 ft.; lighthouse, signal-station, and pilgrimage-chapel) by means of a long tunnel, while the road describes a wide curve. — 60 M. *Andora*, a group of villages in the fertile vale of the *Merula* (sulphur-springs;  $1\frac{1}{2}$  M. inland a large ruined castle). —  $63\frac{1}{2}$  M. *Cervo* (223 ft.), picturesquely situated on the right. — 65 M. *Diano Marina* (*Hôt. Paradis*, with sea-baths, pens. 8-9 fr.), in a fertile plain, was







the central point of the great earthquake of February, 1887, but has since then been largely rebuilt (2000 inhab.). To the right, inland, is *Diano Castello*. — The train passes by a tunnel under the *Capo Berta* (880 ft.), on which stands a ruined tower. In clear weather the view from the cape ( $\frac{3}{4}$  hr.'s walk from Oneglia) extends eastwards to the Riviera di Levante.

68½ M. **Oneglia** (*Rail. Restaurant; Grand-Hôtel Oneglia*, pens. 6-8 fr.; *Hôt. Victoria; Alb. del Vapore; Hôtel Suisse*; omnibus to Porto Maurizio, 20 c.), with 8300 inhab. and a shallow harbour, carries on a busy trade in olive-oil. Near the station is a cellular prison. Oneglia was the birth-place of Andrea Doria (p. 79) and of Edmondo de Amicis (1846), the writer. From 1298 to 1576 it was in the possession of the Genoese family of the Dorias; afterwards in that of the dukes of Savoy. To the N. appear the snow-clad peaks of the Ligurian Alps.

From Oneglia to Ormea, viâ the *Col di Nava*, see p. 50.

The train crosses the broad and stony bed of the *Impero*. — 70 M. **Porto Maurizio** (*Hôtel de France*, at the station; *Commercio*, in the town), with 6800 inhab. and a small harbour, is most picturesquely situated on a promontory. Olive-oil is the staple commodity. Porto Maurizio has a fine domed church by Simone Cantoni (1799) and a charming *Giardino Pubblico*.

The scenery now becomes less picturesque. — 73 M. *San Lorenzo al Mare*; 77½ M. *Santo Stefano-Riva Ligure*. — The train crosses the *Argentina* or *Fiumara di Taggia*, beyond which is (79½ M.) *Taggia*, which is the station also for the fishing-village of *Arma*. A road leads from Arma to (3 M.) *Bussana Vecchia*, romantically perched on a hill (670 ft.). The ruins of this village, which was completely destroyed by the earthquake of 1887, are worth visiting (key of the ruined church at *Bussana Nuova*, 1½ M. lower down).

The picturesque little town of *Taggia* (*Alb. d'Italia*; omn. from San Remo, p. 101) lies 2 M. up the valley of the river. *Giov. Dom. Rufini* (1807-81), poet and patriot, lived here from 1875 till his death. The town contains several old patrician mansions, and in the church of the Dominican convent are paintings of the early Genoese school.

Beyond a short tunnel we obtain a view (on the right) of *Bussana Vecchia* and *Bussana Nuova* and of *Poggio* (p. 103). Then a tunnel under the *Capo Verde*.

84 M. **San Remo**. — The Railway Station (Pl. C, 4; *Restaurant*) lies on the W. bay, a few hundred yards beyond the new town.

**Hotels & Pensions.** The better houses have electric light; nearly all have gardens. On the W. Bay, in an open situation, preferred by English visitors: \*WEST END HOTEL (Pl. g; A, 4), *Corso Matuzia*, R. from 3½, B. 1½, déj. 4-5, D. 6-8, bath 3, pens. 10½-20½, omn. 2 fr.; \*GR. HÔT. ROYAL (Pl. e; B, 4), *Corso dell'Imperatrice*, R. from 4½, B. 1½, déj. 4, D. 6, pens. 11-18 fr.; GRAND HÔTEL (Pl. b; B, 4), *Corso dell'Imperatrice*, R. 4-10, B. 1½, déj. 4-5, D. 6-8, pens. 10-18 fr.; CONTINENTAL PALACE (Pl. c p; A, 4), *Corso Matuzia*, close to the sea, R. 3-7, B. 1½, déj. 3½-1½, D. 5-7, pens. 10-15, omn. 1½ fr.; HÔT. IMPÉRIAL KAISERHOF (Pl. h; A, 4),

Corso Matuzia, R. 3½-8, B. 1½, déj. 4-5, D. 6-7, pens. 8-16, omn. 1½ fr.; HÔT. DE LONDRES (Pl. c; A, 4), Corso Matuzia, R. from 3, B. 1½, déj. 3-3½, D. 5-6, pens. 8½-12½ fr., frequented by the English; all these of the first class, with lifts. — HÔT.-PENS. PARADIS ET DE RUSSIE (Pl. f; B, 4), Corso dell' Imperatrice, R. 2½-4, B. 1½, déj. 3-4, D. 4-5, pens. 8-11 fr.; \*HÔT.-PENS. MIDI, Corso dell' Imperatrice, pens. 9-12 fr.; \*HÔT.-PENS. BEAUSÉJOUR (Pl. d; A, 4), Corso Matuzia, R. 3-5, B. 1¼, D. 3½, S. 2½, pens. 7-10 fr.; HÔT. BRISTOL (Pl. i; B, 4), Strada Regina Margherita, R. from 3, B. 1¼, déj. 3, D. 4½, pens. from 8 fr.; HÔT. PAVILLON (Pl. k; A, 4), Corso Matuzia, R. 4, B. 1¼, déj. 3, D. 3½, pens. 7½-10 fr., frequented by the English; PENS. VILLA FLORA. — *In the Strada Berigo*, in an elevated situation: \*GR. HÔT. SAVOY (Pl. s; B, 3), with lift, R. 5½-12, B. 1½, déj. 4, D. 6, pens. 12½-18½, omn. 2 fr., first-class; HÔT. BELVEDERE, HÔT. BEL SITO (Pl. y; B, 3), PENS. BELLAVISTA (Pl. be; B, 3), ENGLISH PENSION (Pl. m; B, 3), all quite English. — *Near the Station and in the New Town*: \*HÔT. DE PARIS (Pl. n; C, 4), Corso dell' Imperatrice, with lift, R. 4-5, B. 1½, déj. 3, D. 4, pens. 10-12 fr.; \*HÔT. DE L'EUROPE ET DE LA PAIX (Pl. a; C, 4), with lift, R. 3-6, B. 1½, déj. 3, D. 4½, pens. 9-14 fr.; HÔT. COSMOPOLITAIN (Pl. z; C, 4), Via Roma, R. 3-5, B. 1¼, déj. 3, D. 4, pens. 8-11 fr., well spoken of; EXCELSIOR HÔTEL MILAN, Via Roma, with restaurant, R. 3-4, B. 1¼, déj. 2½, D. 3½, pens. 7-10 fr.; HÔTEL MÉTROPOLE & TERMINUS (Pl. o; C, 4), Via Roma, with restaurant, R. 2-3, B. 1¼-1½, déj. 3, D. 4, pens. 6-8 fr.; HÔT. CENTRAL (Pl. ce; C, 3), Via Andrea Carli, with café-restaurant, recommended to passing tourists, R. from 2½, B. 1¼, déj. 3, D. 3½ fr.; HÔT. DE LA REINE, Corso dell' Imperatrice, adjoining the Giardino Pubblico; HÔTEL NATIONAL, Via Vitt. Emanuele 1, R. 2½-4½, B. 1¼, déj. 2½, D. 3, pens. 6-9 fr., very fair; HÔT. SAN REMO MOLINARI, Via Roma, R. 2½, D. 3½ fr.; HÔT. DE LA GRANDE BRETAGNE, HÔT.-PENS. UMBERTO PRIMO, ALBERGO INTERNAZIONALE, all three in the Via Vitt. Emanuele. Italian. — *On the E. Bay*, in a sheltered and quiet situation: \*GRAND HÔTEL BELLEVUE (Pl. p; F, 1, 2), Corso Felice Cavallotti, adjoining the Villa Zirio, with lift, R. from 5, B. 1½, déj. 4, D. 6, pens. from 12, omn. 1¼ fr.; \*GR.-HÔT. DE LA MÉDITERRANÉE (Pl. w; F, 2), Corso Felice Cavallotti, with lift and steam-heating, R. 4-7, B. 1½, déj. 3½, D. 5, pens. 9-16, omn. 1½ fr., well managed; \*GR.-HÔTEL DE NICE (Pl. t; E, 2), Corso Garibaldi, with lift, R. 3½-6, B. 1½, déj. 3½, D. 5, pens. 9-14 fr.; all these of the first class. — \*HÔT. VICTORIA ET DE ROME (Pl. v; F, 2), Corso Felice Cavallotti, with lift, R. 3-5, B. 1½, déj. 3, D. 4½-5, pens. from 8, omn. 1 fr.; HÔT. GERMANIA ET PENS. LINDENHOF (Pl. r; F, 2), Via del Castillo, near the sea, pens. 8-12 fr.; SCHWEIZERHOF (Pl. u; E, 2), Corso Garibaldi, pens. 8-10 fr.; PENS. VILLA NOBEL, Corso Cavallotti; PENS. PAULA ROBERTA, Via di Francia (Pl. D, E, 2), quite German, pens. 7-10 fr.; PENS. DES ÉTRANGERS, Corso Garibaldi; JEWISH PENSION, Corso Garibaldi 28; NISSELBAUM, Via di Francia, also Jewish.

In summer only the *Hôt. de Paris*, *Hôt. Cosmopolitain*, *Excelsior Hôtel Milan*, *Hôt. Métropole*, *Hôt. San Remo Molinari*, and *Hôt. Grande Bretagne* are open.

**Apartments** (comp. pp. xx, xxx). Suites of apartments are to be found in the Via Vittorio Emanuele, Corso dell' Imperatrice, Via Feraldi, Corso Garibaldi, Via Umberto, and Via Roma. Those in other parts of the town are less desirable, owing to the coldness of the streets. VILLAS abound; rent for the winter 1500-12,000 fr., including furniture and other requisites (distinct bargain necessary). Lists of apartments and villas at the *Anglo-American Agency*, the *Agence Ligurienne*, and the *Agence Benecke et Heywood*, all in the Via Vittorio Emanuele.

**Cafés - Restaurants.** *Café Glacier du Casino*, in the Kursaal (p. 101); *Restaurant Mazar*, Via Roma, with Munich and Pilsner beer, déj. 2½, D. 3½ fr., incl. wine (band and varieties in the evening); \**Café-Restaurant du Commerce*, in the Hôt. Central, see above. \**Café Européen*, Via Vitt. Emanuele, Munich beer at both; *Vacherie*, Via Ruffini, with garden; *Maison Dorée*, Via Umberto, plain but good; *Restaurant Bonillon-Dural*, in the Alb. Internazionale (see above), inexpensive. — **Confectioners.** *Thewes*, facing

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the Giardino Pubblico.; *Gaspero, Andry, & Co.*, Via Vitt. Emanuele 21. — Tea-Room. *Alexandra Tea Rooms*, Corso dell' Imperatrice.

**Music in the Via Ruffini** (Pl. E, 2) on Sun., Tues., & Thurs., 2.30-4 p.m. — **Places of Entertainment.** *Casino Municipale* (Pl. C, 3), a 'Kursaal' in the former Giardino Pubblico. with concert-room, theatre (operas and operettas), reading-room, and 'Cercle des Etrangers' (card-room, for members only); ticket for the day 2 fr. (also subscribers); *Teatro Principe Amedeo* (Pl. D, 3).

**Carriages.** Drive in the lower town 1 fr., with two horses 1½ fr. (at night 1½ or 2½ fr.); per hour 2 or 3 fr. (at night 3 or 3½ fr.); drive in the upper town, 1½, 2, 2, or 3 fr.; per hour 2½, 3½, 3, or 4 fr. If luggage over 44 lbs., each box ½ fr. One-horse carr. to the Madonna della Costa 2, landau for 4 pers. 2½, two-horse carr. 3 fr.; to Madonna della Guardia 7, 8, or 10 fr.; to Taggia or Bordighera 8, 10, or 12 fr.; to Bussana Vecchia, 10, 12, or 14 fr.; to Ceriana 14, 16, or 20 fr.; to Dolceacqua (p. 106) 15, 17, or 25 fr. — **Donkey** to Poggio 3 fr., to Madonna della Guardia, Verezze, or Coldirodi 4, to Bussana Vecchia 6, to San Romolo or Monte Bignone 8, to Baiardo 10 fr. — **Boat** per hour for 1 person 1 fr., for several 2 fr. and fee (bargaining advisable).

**Motor Car Company, Società Generale Esercizi con Automobili** (p. 130), opposite the railway-station.

**Omnibus** through the town every ½ hr. (10 c.); from Piazza Colombo to Taggia 13 times daily (50 c.), to Ceriana twice daily (1 fr.), to Ospedaletti 8 times daily (30 c.), to Bordighera twice daily (60 c.).

**Post and Telegraph Office** (Pl. D, 3), Via Roma, in the Casa Picconi; open 8 a.m. to 8 p.m. (telegraph-office till 9 p.m. and till midnight from Dec. 1st to April 30th); branch-office at Corso Garibaldi 8.

**Bankers.** *Bencke et Heywood* (see p. 100); *Frat. Asquasciati*; *Rubino*; *Mombello, Debraud, & Co.*; *Agence Congreve*, all in the Via Vitt. Emanuele; *Garibaldi & Co.*, Corso dell' Imperatrice 5.

**Tourist Agents.** *Thos. Cook & Son*, Via Vitt. Emanuele 17; *Agence Bencke et Heywood* (see p. 100), for the International Sleeping-Car Co. and the North German Lloyd; *C. Stefano*, Via Roma, for the Hamburg-America Line (p. 91).

**Shops.** Booksellers: *Diemer*, Corso Garibaldi 30; *Branzke & Gandolfo*, Corso dell' Imperatrice 7; *Pfyffer* (also photographs), Via Vitt. Emanuele 28. — Among the specialties of the place are inlaid wood (*Anfossi, Di Leva*, Via Vitt. Emanuele) and the perfumes manufactured by *Aicardi*.

**Physicians.** English, *Dr. Freeman*, Villa delle Palme; *Dr. Foster*, Villa Lamberti; *Dr. Blackie-Smith*, Villa Victoria; *Dr. Hort*, Villa Primavera; *Dr. Crichton-Miller*, Via Vitt. Emanuele 18; *Dr. Lillie*, Il Bel Soggiorno; Berigo. German, *Drs. Baar, Burwinkel, Dresdner, Krebber, Kuckein, Laudien, Pohl, Prager, Stern, and Waterman*; Italian, *Drs. Bobone, Martinucci, Ameglio, and Ansaldo*. — **Dentists:** *Whiting*, Via Vitt. Emanuele 19; *Martini*, Via Francia; *Powers*, Via Asquasciati 1; *Armaudi*, Via Privata. — **Chemists.** *Squire*, Via Vittorio Emanuele 17; *Peinemann & Wiedemann*, Via Vitt. Emanuele 10 (Pl. Ap.; C 3), undertake chemical and microscopical analyses; *Jordan*, Via Vitt. Emanuele 27. — *Sanatorium Columbia* (*Dr. Waterman*), Villa Ferrari. — *German Hospital*, Via Wolfgang Goethe (Pl. D K; F, 1). — **Baths** in the Via Privata and in the *Stabilimento dei Bagni di Mare* (Pl. E, 2), Passeggiata Imperatore Federico.

**British Vice-Consul, Meysey Turton, Esq.** — **American Consular Agent, St. Leger A. Tounhay, Esq.**

**English Churches** (services at 11 & 3 from Oct. to May). *St. John the Baptist's* (Pl. B, 4), Via Roma; chaplain, *Rev. C. H. Pelly*, Pens. Bella Vista. — *All Saints* (Pl. B, 4), Corso dell' Imperatrice; chaplain, *Rev. C. Daniel*, Villa San Giorgio. — *Presbyterian Church* (Pl. C, 4; services at 11 & 3), Corso dell' Imperatrice 4; minister, *Rev. Dr. Cunningham*, Hôtel de la Reine.

**Golf Links** (9 holes) at *Arma di Taggia*, near Taggia (see p. 99 and above).

**Climate.** San Remo is sheltered by an unbroken semicircular hill rising from the *Capo Nero* to the *Piano Carparo* (2955 ft.), culminating

in the *Monte Caggio* (3575 ft.) and *Monte Bignone* (4260 ft.), and descending thence to the *Capo Verde*, its summit being nowhere more than 4 M. distant in a straight line. The N. winds are, therefore, entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while the force of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' is also an unwelcome visitor at this season. — To consumptive and bronchial patients the E. bay is recommended on account of its sheltered situation and humid atmosphere, while sufferers from nervous and liver complaints will find the dry and stimulating air of the W. bay more beneficial. — The mean temperature of the three winter months is 51° Fahr.

*San Remo*, a town of 20,000 inhab., lies in the middle of a beautiful bay,  $5\frac{1}{2}$  M. wide, embosomed in olive-groves that cover the valleys and lower slopes and give place higher up to pines and other coniferæ. It has been a health-resort since 1861.

The crowded houses of the old town (*La Pigna*), with the church of *San Siro* founded in the 12th cent., occupy a steep hill between the short valleys of the *Torrente del Convento* and the *Torrente di San Romolo*. A smaller quarter named *Castigliuoli* lies to the W. of the latter stream. These older parts of the town consist of a curious labyrinth of narrow lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches which connect the houses high above the streets are intended to give them stability in case of earthquakes. Vines are frequently seen clambering up the houses and putting forth their tendrils and leaves on the top-most stories.

The new town occupies the alluvial land at the foot of the hill. The long *Via Vittorio Emanuele* (Pl. C, D, 3), with its numerous shops, is the chief centre of traffic. No. 24 in this street, the *Palazzo Borea d'Olmo* (15th cent.), possesses a fine staircase. — To the S.E. is the fort of *Santa Tecla* (Pl. D, 3, 4; now a prison), constructed by the Genoese to defend the small harbour, which is sheltered by a breakwater 1300 ft. in length. A survey from the parapet of this Molo will convey an idea of the sheltered position of San Remo.

The *Via Vitt. Emanuele* leads past the CASINO MUNICIPALE (*Kur-saal*; Pl. C, 3; p. 101), erected in 1904-5 by *Ferret*, to the \*CORSO DELL' IMPERATRICE (Pl. B, C, 4), on the W. bay, which is planted with palms and provided with benches. This magnificent promenade, the favourite winter-resort of the visitor, skirts the railway and the sea, terminating towards the W. in the beautiful *Giardino dell' Imperatrice* (Pl. A, B, 4), laid out, like the Corso itself, at the expense of the Empress Maria Alexandrowna of Russia (d. 1880). Beyond the garden the promenade is continued by the *Corso Matuzia* and the *Corso Ponente* (Pl. A, 4), ending at the cemetery.

The main thoroughfare of the quarters on the E. bay is formed by the *Corso Garibaldi* (Pl. D, E, 2) and its E. prolongation, the *Corso Felice Cavallotti* (Pl. E, F, 2). A little above the latter, next to the Bellevue Hotel, is the *Villa Villeneuve* or *Zirio* (no admission), where the dying German Crown Prince Frederick William resided

from Nov., 1887, to March, 1888. — The chief promenades in this quarter are the high-lying *Via Wolfango Goethe* (Pl. E, F, 2, 1) and the quiet *Passeggiata Imperatore Federico* (Pl. E, F, 2), by the sea.

A delightful drive (tariff, see p. 101) is afforded by the \**STRADA BERIGO* or *CORSO DEGLI INGLES* (Pl. A, B, C, 4-2), which diverges to the N.W. from the *Corso Matuzia* and ascends the valley of the *Torrente della Foce*. It then turns to the E. and, flanked by beautiful gardens, winds along the hillside. A little below the road is the fine palm-garden of the \**Villa Parva* (Pl. B, 3; Baroness von Hüttner), to which visitors are admitt'd on Wed. & Sat., 10-12 and 2-4 (1 fr. for charitable purposes).

The *Via Borgo*, the N. prolongation of the *Strada Berigo*, runs up one side and down the other of the *Romolo* valley, passing the *Madonna del Borgo* (Pl. B, 1). It then runs to the S.E. to the white dome-covered church of *MADONNA DELLA COSTA* (Pl. C, 2), which is perched on the top of the hill as the keystone of the old town. The church is approached by alleys of cypresses and, like the *Giardino Regina Elena*, beside the large *Hospital* (Pl. C, 2), commands a fine view of bay and mountain.

From the *Madonna della Costa* the sheltered *Via Barragallo* (Pl. C, D, 1, 2) descends circuitously to the *Viadi Francia* (Pl. D, E, 2).

EXCURSIONS. A beautiful and easily reached point of view is the (1 hr.) *Madonna della Guardia* (370 ft.; restaurant) on *Capo Verde* (best view in the morning; carr., see p. 101). The ascent begins at the *Dazio Comunale*, about 1¾ M. to the E. of *San Remo*. The return from the church may be made by *Poggio* (Alb. rgo *Poggio*, etc.), a villa e noted for its wine. The best view is obtained from near the old tower above the village. — To *Bussana Vecchia* or to *Taggia*, see p. 101. — A good road (omn., see p. 101) leads viâ *Poggio* to the (8½ M.) picturesque hill-town of *Ceriana* (1210 ft.; inn). — A road leads through the charming valley of *San Martino* to the (2½ hrs.) prettily situated *Verezze*, with the churches of *San Donato* and *Sant' Antonio*. — To *San Romolo* (2580 ft.), a former hermitage, with fine chestnut woods and villas, in the upper valley of *San Romolo*, a donkey ride of 2½ hrs. (6 fr.). This excursion may be continued viâ the *Colle dei Termini* (3105 ft.) to the (1½ hr.) \**Monte Bignone* (4260 ft.; panorama of the sea with Corsica to the S. and the Maritime Alps to the N.). Rich flora (rhododendrons). From the pass a bridge-path descends to the N.W., viâ the *Piano del Re*, to the well-situated village of *Baiardo* (2950 ft.; two inns), whence we may return to *San Remo* viâ *Ceriana* (see above). Another pleasant extension of the excursion from *San Romolo* is that viâ the *Monte Cuggio* (3575 ft.) and the villages of *Seborga* and *Sasso* (p. 106) to *Bordighera* (p. 104). — To *Coldirodi* (p. 104) by *Ospedaletti* 2 hrs.; or direct, by a very ancient road, 1 hr. — Viâ *Ospedaletti* to (2½ hrs.) *Bordighera* (omn., see p. 101).

The train passes through a tunnel under *Capo Nero*, while the road winds round the promontory high above the sea.

87 M. *Ospedaletti*. — *Hotels*. \*GR. HÔTEL DE LA REINE, with lift, R. from 4, B. 1½, déj. 4, D. 5, pens. from 8, omn. 1 fr.; HÔT.-PENS. SUISSE, R. 2½-4, B. 1½, déj. 3, D. 4, pens. 7-12, omn. 1 fr.; \*HÔT. ROYAL, R. 2½-3, B. 1½, déj. 3, D. 4, pens. 8-10 fr., patronized by the English (not adapted for invalids); HÔT.-PENS. MÉTROPOLE, very fair, R. 3, B. 1¼, déj. 2½, D. 3½, pens. 6-9 fr.; HÔT.-PENS. RIVIERA, pens. from 6 fr.; ALB. D'ITALIA. — Also Private Apartments. — *English Church Service* in winter in the Hôt. Suisse. — Physicians, Dr. Enderlin; Dr. Huguenin; Dr. Oster, and others. — Visitors

Tax  $1\frac{1}{2}$  fr. per week. — Concerts in the *Casino* (with restaurant and reading-room) on Mon. and Frid., 2.30-4.30 p.m. — *Post & Telegraph Office* next the *Hôt. Métropole*. — Omnibus to San Remo and Bordighera, see p. 101.

Above the little fishing-port of *Ospedaletti* a winter-resort (100 ft.) was laid out in 1882 at great expense, in a sheltered and most favourable situation, with walks free from dust. *Ospedaletti* is one of the chief flower-markets in the Riviera; visits should be paid to the *Pépinière* in the *Via Garibaldi*, above the town, and to the *Giunchetto* (venerable palms), on the *Bordighera* road.

From *Ospedaletti* a mule-track ( $\frac{3}{4}$  hr.) and a road diverging at *Capo Nero* lead to the little town of *Coldirodi* or *Colla* (830 ft.; *Café-Restaurant des Etrangers*; *Caffè-Ristorante della Biblioteca*), the town-hall of which contains a library and an inconsiderable picture-gallery (adm. 50 c.). Fine view near the cemetery.

**90 $\frac{1}{2}$  M. Bordighera.** — **Hotels and Pensions** (largely patronized by the English). On the *Strada Romana* (p. 105), in a sheltered situation: \**GRAND HÔTEL DU CAP AMPEGLIO* (Pl. q), with magnificent view, R. from 5, B. 2, déj. 4-5, D. 5 6, pens. 12-18 fr.; \**HÔT. ANGST* (Pl. a), with fine garden, R. from 4 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ -4, D. 5 6, pens. 10-18 fr.; \**HÔTEL ROYAL* (Pl. r), R. 4-8, B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. 10-17 fr.; *HÔT. HESPERIA* (Pl. o), R. from 4, B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. from 10 fr., new, all these with lift and steam-heating; \**HÔTEL BELVEDÈRE* (Pl. s), R. 5-6, B. 1 $\frac{1}{2}$ , déj. 3, D. 5, pens. 9-15 fr.; *HÔTEL DE LONDRES* (Pl. c), English; *PENS. VILLA CONSTANTIA* (Pl. d), with steam-heating, pens. 7 $\frac{1}{2}$ -10 $\frac{1}{2}$  fr., very fair; *HÔTEL BELLA VISTA ET BELLEVUE* (Pl. e), R. 3 $\frac{1}{2}$ -6, B. 1 $\frac{1}{4}$ , déj. 3, D. 4, pens. 8-11 fr. — In the *Via Vittorio Emanuele*: \**GR. HÔTEL DES ILES BRITANNIQUES* (Pl. h), R. 3-6, B. 1 $\frac{1}{2}$ , déj. 3, D. 4, pens. 8-12 fr.; \**HÔTEL D'ANGLETERRE* (Pl. f), R. 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{2}$ , déj. 3, D. 4, pens. 7-12 fr.; \**PARK HÔTEL* (Pl. g), R. from 3, B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 4, pens. 8-10 fr., all three with gardens; *HÔT. WINDSOR ET BEAU RIVAGE*, on the beach,  $\frac{3}{4}$  M. to the W. of the station, R. 4-7, déj. 2 $\frac{1}{2}$ , D. 4, pens. 7-10 fr., very fair; *HÔT. COSMOPOLITAIN* (Pl. m), at the station, with restaurant; *PENS. DES OLIVIERI* (Pl. i); *HÔT.-PENS. DE LA REINE* (Pl. t), from 7 fr. — In the *Via Imperatrice Federico*: \**HÔT. VICTORIA* (Pl. n), R. 3-6, B. 1 $\frac{1}{2}$ , déj. 3, D. 4 $\frac{1}{2}$ , pens. 7-10 fr.; *HÔT.-PENS. SAVOY* (Pl. l), R. from 4, B. 1 $\frac{1}{2}$ , déj. 2 $\frac{1}{2}$ , D. 4, pens. from 8 fr.; *HÔT. BORDIGHERA ET TERMINUS* (Pl. b), R. 2 $\frac{1}{2}$ -3, B. 1 $\frac{1}{2}$ , déj. 2 $\frac{1}{2}$ -3, D. 3 $\frac{1}{2}$ -4, pens. 7-8 fr.; *PENS. RIVIERA-HÔTEL*. — In the *Via Regina Margherita*: *PENS. JOLIE* (Pl. k), pens. 6-8 fr., very fair; *PENS. PHILIPP* (Pl. p). — In the *Strada dei Colli*, to the N.E.: *HÔT. BRISTOL*, pens. 7 $\frac{1}{2}$ -9 $\frac{1}{2}$  fr., English.

In summer only the *Hôtel Windsor* and the *Pensions des Oliviers* and *Jolie* are open.

**Restaurants.** *Faisan Doré* (rooms), *Via Imperatrice Federico* (Munich beer); *Caffè-Ristorante Ligure*; *Caffè della Stazione*. — **Café & Confectioner.** *Berger*, *Via Vitt. Emanuele*. — **Tea Room.** *Bordighera Tea Rooms*, *Via Bischoffsheim*.

**Physicians:** *Dr. Hubbard*, *Dr. Boyle*, *Dr. Hamilton* (English); *Dr. Herschel*, *Dr. Lewinsohn*, *Dr. Piper*, *Dr. Hänel* (German); *Dr. Agnelli*, *Dr. Odelli*, *Dr. Boggio*, *Dr. Ammirati* (Italian). — **Dentists:** *Saltarelli*, *Viviani*. — **Chemists:** *Calvauna*, *Tassarotti*, *Molinari*.

**English Church:** *All Saints'*, *Via Bischoffsheim*, services from Oct. to May at 8, 10.30, and 3; chaplain, *Rev. Canon Arthur T. Barnett, M.A.*

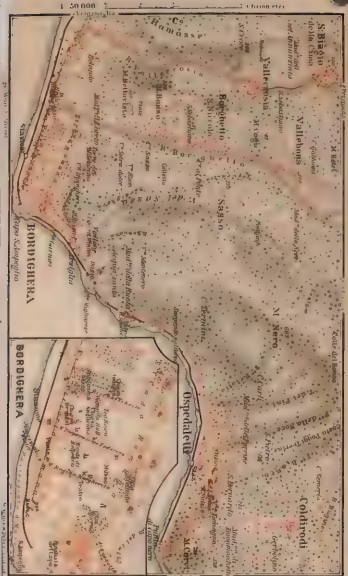
**Post & Telegraph Office**, *Via Vittorio Emanuele*, open 8-12.30 and 2-8.30.

**British Vice-Consul**, *E. E. Berry, Esq.* — **Bankers:** *Giribaldi*; *The Bank* (also money-changer's); *Berry*, *Casa Balestra* (Engl. Banker); the last two are also agents for furnished apartments.

**Palms & Flowers** at *L. Winter's*, *Via Vittorio Emanuele*.







Cabs (for 1 or 2 pers.): per drive 1, with two horses  $1\frac{1}{2}$  fr.; per hour 2, 3 fr.; each addit. pers. 25 c. more; to *Ospedaletti* 4 or 7 fr., to *Col-di-rodi* 12 or 18 fr.; to *Perinaldo* 18 or 30 fr.

Omnibus viâ *Ospedaletti* to *San Remo*, see p. 101; to *Vallebona* twice, and to *Soldano* once daily. — Electric Tramway from the Piazza Mazzini by the Via Vitt. Eman. to *Ventimiglia* (p. 106), every  $\frac{1}{4}$ - $\frac{1}{2}$  hr. in winter (50 or 30 c.).

Climate. The strangers' quarter is formed by the *Strada Romana*, now converted into a wide and dust-free promenade running along the slope between groves of pine and olive. Only its E. end is fairly sheltered, the rest being exposed to the dry coast-winds. Serious cases of illness are therefore not usually sent to Bordighera, which, in contrast to the other Riviera stations, is frequented mainly by convalescents and tourists. — The temperature in winter is lower than at *San Remo* and *Ospedaletti*.

*Bordighera* (3900 inhab.), first brought into general notice by Ruffini's novel 'Dr. Antonio', consists of an old upper quarter, on the higher ground of the *Capo Sant' Ampeglio*, and a new lower quarter between the coast-road (here named *Via Vittorio Emanuele*) and the *Strada Romana*. The *Passeggiata a Mare*, a picturesque coast-promenade free from dust, extends westwards from the foot of the rocky cape.

From the *Via Vittorio Emanuele*, in which are the station and the *Chiesa di Terrasanta*, built by Garnier, the *Via Imperatrice Federico* and other cross-streets ascend to the *Strada Romana* (the ancient *Via Aurelia*), which ends on the W. at the Borghetto brook. This fine road affords charming views of the palm-gardens of the *Hôtel Angst* and the *Villa Etelinda* (built by Garnier). On its S. side, below the *Hôtel de Londres*, is the *Museum*, or *International Free Library*, founded by Mr. Bicknell and containing a reading-room, a concert-hall, a library, a unique collection of the flora of the Riviera, a collection of minerals, and an archaeological collection (including fragments and casts of the rock-inscriptions mentioned at p. 48). — A magnificent \*View is obtained from the *Spianata del Capo*, on the top of the promontory, at the E. end of the road: to the left, the bay of *Ospedaletti*; to the right, *Ventimiglia*, *Mentone*, *Cap Martin*, *Monaco*, the *Monts Esterel*, and the snow-flecked *Alpes Maritimes*.

Another pleasant walk is afforded by the *Strada dei Colli*, to the N. of the old town. At the end of the road, immediately beyond the *Villa Biancheri*, a footpath leads to the left to the *Torre dei Mostaccini* (375 ft.), a good view-point (key kept by *Avvocato Cabagni*, *Via Vittorio Emanuele*).

Bordighera is famous for its floriculture (roses, carnations, anemones, etc.), which partly supplants olive-growing, and for its date-palms (*Phoenix dactylifera*), of which, however, the fruit seldom ripens sufficiently to be edible. Like *Elche* (see *Baedeker's Spain*) Bordighera does a large business in supplying palm-branches to Roman Catholic churches for Palm Sunday and to Jewish communities for the Feast of Tabernacles. For the former purpose the leaves are bleached on the trees by being tightly bound up. — The finest palms are seen in the above-named gardens, in that of the

*Villa Garnier* (to the E. of the town), at Winter's *Vallone Garden*,  $\frac{3}{4}$  M. to the E., near the Sasso bridge, and in the \**Madonna Garden* at *Ruota*,  $\frac{3}{4}$  M. beyond the bridge, belonging to the same owner and containing the celebrated Scheffel Palms (open at all hours).

From the Vallone Garden we may ascend the *Valley of the Sasso* (in dry weather) to the (1 M.) *Aqueduct*, follow it for  $\frac{3}{4}$  M. and return thence to ( $\frac{1}{4}$  M.) *Bordighera* along the conduit.

EXCURSIONS: from Old Bordighera by foot and bridle paths through beautiful olive-groves to ( $\frac{3}{4}$  hr.) *Sasso* (725 ft.); thence viâ *Seborga* (1695 ft.), formerly the mint of the abbots of Lérins, to the *Monte Coggio* and to *San Romolo*, see p. 103. — To ( $\frac{2}{4}$  M.; omn. see p. 105) *Vallebona* viâ *Borghetto*. — Through the *Vallecrosia Valley*, viâ *Vallecrosia*, *San Biagio della Cima*, and *Soldano* (omn. see p. 105), to ( $\frac{3}{2}$ -4 hrs.) *Perinaldo* (1895 ft.; inn; omn. to Ventimiglia see below), a village commanding beautiful views and the birthplace of the astronomer Giov. Dom. Cassini (1625-1712). — The ascent of the \**Cima di Santa Croce* (1160 ft.) is highly attractive. From the tramway-station at the foot of the valley of Vallecrosia a marked footpath ascends through wood to the (ca. 1 hr.) chapel on the summit (magnificent view). We may return by a steep path to the N. to *San Biagio* or to *Dolceacqua*. — From the tramway-station of *Ponte Nervia* (see below), in the Nervia valley, we may proceed viâ ( $\frac{1}{4}$  M.) *Camporosso* to ( $\frac{1}{2}$  M.) *Dolceacqua* (165 ft.; three inns), with the ruined ancestral castle of the Dorias of Gen. a (p. 79). Thence we go on viâ (7 M.) *Isolabona* to ( $\frac{1}{2}$  M.) *Pigna* (1015 ft.; Hôt. de France; Hôt. Umberto I.; omn. to Ventimiglia, see below), the parish church of which has a winged altar of the 15th century. In the ruinous chapel of *San Bernardo* are some interesting frescoes. — To *Coldirodi* viâ ( $\frac{3}{2}$  M.) *Ospedaletti*, see p. 104.

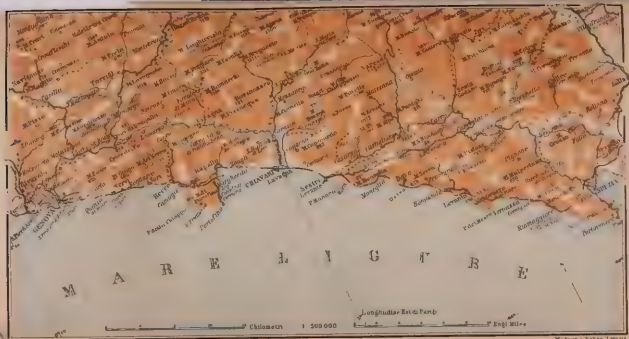
92 $\frac{1}{2}$  M. *Vallecrosia*, situated at the mouth of the valley of that name on the *Piani di Vallecrosia* (views), is the station for the above-mentioned village of *Vallecrosia*. To the right of the line we pass the Protestant school of *Vallecrosia* (shown to visitors on Mon., Wed., & Thurs.). Crossing the *Nervia*, we obtain a glimpse of the Maritime Alps; on the left, at *Ponte Nervia*, are scanty remains of a Roman settlement with a theatre.

94 M. *Ventimiglia*. — **Hotels.** HÔT. MAISON DORÉE, with restaurant; HÔT. SUISSE ET TERMINUS, R. 2 $\frac{1}{2}$ , déj. 2 $\frac{1}{2}$ , D. 3 fr., incl. wine, well spoken of; ALBERGO RISTORANTE TORNAGHI, all near the station. — *Café de Paris*, Via Principe Amedeo. — MONEY CHANGERS at the rail. station. — GOODS AGENTS, *Fratelli Gondrand*. — ELECTRIC TRAMWAY to *Bordighera*, see p. 105. — OMNIBUS to *Perinaldo* once, to *Pigna* twice daily. — ONE-HORSE CARRIAGE per drive 1 fr. (stand at the rail. station).

*Ventimiglia* (45 ft.; Fr. *Vintimille*), the Roman *Albium Intemelium*, the Italian frontier-town, with 7300 inhab. and the seat of a bishop, consists of the industrial new town, in an exposed (N. wind) situation between the station and the sea, and the picturesque old town on a hill to the W. of the *Roia*. In the old town is the *Municipio*, containing a small collection of Roman antiquities from *Ponte Nervia* (see above). The *Cathedral*, near which is a *Baptistery* (partly of very ancient date), and the Romanesque church of *San Michele* are interesting; the columns of the latter bear Roman inscriptions. About  $\frac{1}{2}$  M. to the W. lies the picturesque *Porta Canarda*. Above the isolated tower-like rock (*Scoglio alto*) on the beach rises the former *Citadel* (now barracks).







Fine views are obtained from the ruined Genoese fort of *San Paolo* (535 ft.) 20 min. above the old town, and from the (1 hr.) ruined *Castello d'Appio* (1130 ft.). To the N.W. of the latter are the so-called *Calandre* or *Calandrie*, a depression with earth-pyramids. — To the *Val Nervia* see p. 106.

From Ventimiglia to *Mentone*, *Monte Carlo*, and *Nice*, see *Baedeker's Southern France*. On the Mentone road, within Italy, is (2½ M.) *Mértola*, with the "Garden of Sir Thomas Hanbury, the most luxuriant on the Riviera (adm. on Mon. & Frid. afternoon, fee 1 fr., for the benefit of the poor; visitors inscribe their names). — From Ventimiglia to *Tenda* (for Cuneo and Turin), see R. 9.

## 20. From Genoa to Pisa. Riviera di Levante.

102½ M. RAILWAY. 'Train de luxe' (Paris to Rome, p. 1) in ca. 4 hrs. (fare 28 fr. 50 c.); fast express in 3¾ and express in 4¼-4½ hrs. (21 fr. 10, 14 fr. 75 c.); ordinary train in 6 7 hrs. (19 fr. 15, 13 fr. 40, 8 fr. 65 c.). The trains start from the *Stazione Piazza Principe* (local trains to *Chiavari* also from the *Stazione Orientale*; comp. the time-tables). Tickets to *Nervi*, *Rapallo*, etc. by the fast express are issued only as extensions of tickets to Genoa, on application being made to the 'Controllore' or to the station-master immediately on the traveller's arrival in Genoa. Local passengers from Genoa with tickets for stations short of *Chiavari* (*San Pier d'Arena* in the opposite direction) are not allowed to travel by the express trains. — For the sake of the view, seats should be taken on the right side of the carriage. Between *Nervi* and *Spezia* the view is much interrupted by the numerous tunnels. It is dangerous to lean out of the carriage-window. — *Electric Tramway* (No. 8) to *Nervi*, see p. 77.

*Genoa*, p. 75. On leaving the *Stazione Piazza Principe*, the train passes through a long tunnel (4-5 min.).

2 M. *Stazione di Brignole* or *Stazione Orientale*. To the left we obtain a view of the fortress-crowned heights around Genoa.

On the *Riviera di Levante*, or coast to the E. of Genoa, the vegetation is less luxuriant than on the *Riviera di Ponente* (p. 94), but the scenery is almost more striking. The line is carried through numerous cuttings and more than eighty tunnels. The villages have narrow streets and lofty houses, closely built on the narrow sea-board or in confined valleys, and mostly painted externally as at Genoa.

The train crosses the insignificant *Bisagno*, and passes under the *Collina d'Albáro* (p. 93) by means of a tunnel. 4½ M. *Sturla* (Gr. Hôt. *Sturla*, déj. 2½, D. 3½, pens. from 7 fr., incl. wine), with good sea-baths (ascent of *Monte Fasce*, see p. 109). To the right, the Mediterranean; to the left, the olive-clad slopes of the Apennines, sprinkled with country-houses. — 5 M. *Quarto al Mare* (p. 93). — 6 M. *Quinto al Mare* (Hôt. *Quinto*, on the sea, with steam-heating, view-terrace, and sea-baths, R. from 3, B. 1, déj. 2½, D. 3½, pens. 7-9 fr., incl. wine, Italian, very fair; Hôt.-Pens. *Beau-Séjour*, déj. 2, D. 3, pens. from 5 fr., incl. wine), with numerous factories, a pretty *Giardino Pubblico*, handsome villas, dense lemon-groves, and fine palm-trees. In the foreground rises the promontory of *Portofino* (p. 109).

7½ M. *Nervi*. — *Hotels* (comp. p. xix; with steam-heating and gardens). *EDEN HOTEL*, a large house on the hill above the town, with lift and garden stretching to the sea, R. 3½, B. 1½, déj. 3½, D. 4½, pens. 9-18 (L. extra), bath 3, omn. 1½ fr.; *GRAND HOTEL*, in the main

street, adjoining the park of Marchese Gropallo (p. 109), with lift, R.  $3\frac{1}{2}$ -S, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 8-15 (L. extra), omn. 1 fr.; \*HÔT.-PENS. VICTORIA, near the station and the sea, R.  $3\frac{3}{4}$ -5, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ -3, D. 4-5, pens. 9-14 fr.; HÔT. SAVOIE, Via Carignano, near the station, R. from  $3\frac{1}{2}$ , B.  $1\frac{1}{2}$ , D. 4, S. 3, pens. 8-12 fr.; \*STRAND HOTEL, in an open situation with fine views, at the W. end of the coast promenade, with lift, R.  $3\frac{1}{2}$ -6, B.  $1\frac{1}{2}$ , déj. 3, D. 4- $4\frac{1}{2}$ , pens. 8-11 fr.; \*SCHICKERT'S PARK HOTEL, at the E. end of the town, with fine grounds stretching to the sea (alm. free) and a café-restaurant on the terrace over the sea, R. from 3, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ -4, pens.  $8\frac{1}{2}$ -12, not for consumptives, quite German. — HÔT.-PENS. NERVI, R.  $2\frac{1}{2}$ - $3\frac{1}{2}$  fr., L. 30 c., B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. 8-10 fr., well spoken of; SCHWEIZERHOF, R. 2-5, B.  $1\frac{1}{4}$ , D.  $3\frac{1}{2}$ , S.  $2\frac{1}{2}$ , pens. 7-10 fr., these two in the Piazza Vittorio Emanuele, at the corner of the Viale Vittorio Emanuele, leading to the station; HÔT.-PENS. BELLEVUE, Via Belvedere, on the road to Sant' Ilario, with fine view, pens. from  $6\frac{1}{2}$  fr.

**Pensions** (usually with gardens). *P. Bürgi*, next the Villa Gropallo, 7-10 fr.; *P. Bonera*, to the W. of the town, 7-9 fr., both good; *P. Villa Frisia*, 6-8 fr.; *P. Villa Adelaide*, from  $6\frac{1}{2}$  fr.; *P. la Riviera*, these three in the street leading to the station; *P. Splendide*, *P. de la Ville*, from 5 fr.; *P. Centrale*, these three at the W. end of the town, near the Giardino Pubblico; *P. Beau-Site* (Italian), Via Serra 18, déj. 2, D. 3, pens. from 7 fr.; *P. Sacchetti*, near the Eden Hotel, pens. from 6 fr.; *P. Bismarck* (Villa Natalina), *P. Beau-Rivage* (German; 6-9 fr.), *P. Russe*, these three in the Via Capolungo, at the E. end of the town; *P. Printemps*, 5-6 fr.

All the hotels and pensions, except *Schickert's Park Hotel*, *Hôt. Schweizerhof*, *P. la Riviera*, *P. de la Ville*, *P. Beau-Site*, and *P. Russe*, are closed in summer. — **Furnished Apartments** (800-1500 fr. for the season) and villas (2500-4000 fr.) are scarce. Agents, *Ant. Cerruti*, *Crovetto*, Via del Pozzo 56 and 72.

**Restaurants.** *Ristorante Cristoforo Colombo*, Piazza Vitt. Emanuele. — **Cafés.** *Café del Chiosco*, *C. Miramare*, both on the Coast Promenade; *C. Milano* (also confectioner's), Piazza Vitt. Eman.; *C. des Palmiers*, Via del Pozzo.

**Post & Telegraph Office**, Via Corvetto 134.

**Cabs.** Per drive in the town 50 c., with two horses 1 fr.; at night 1 or  $1\frac{1}{2}$  fr.; per hour, 3,  $3\frac{1}{2}$ ,  $3\frac{1}{2}$ , and 4 fr. Special tariff for drives beyond the town (to *Sant' Ilario*,  $3\frac{1}{2}$  or 4 fr.; to *Genoa*, 5 or  $5\frac{1}{2}$  fr.; to *Rapallo*, 12 or 14 fr.; to *Portofino*, 18 or 20 fr.).

**Electric Tramway** (from the Piazza Vitt. Eman.) to *Genoa*, see p. 77 (No. 8).

**Physicians.** *Dr. Alexander*, *Dr. Greger*, *Dr. Michaelsen*, *Dr. Neukomm*, *Dr. Ort-nau*, *Dr. Rhoden*, *Dr. Schmidt*, *Dr. Schneegans*, *Dr. Stifler*, *Dr. Thomas*, *Dr. Weissenberg*. — **Dentist.** *Dr. Ebner*, Via del Pozzo 65. — **Chemists.** *Gallo*, Via Corvetto 111, near the post-office; *Guth*, Piazza Belvedere. — **English Church Service** at the Eden Hotel.

**Music**, daily at 2.30 p.m. on the Coast Promenade. — **VISITORS' TAX**,  $1\frac{1}{2}$  fr. per week. — **ENQUIRY OFFICE** (with reading-room), Via Corvetto 94. — **VISITORS' LIST**, *Pro-Nervi*, twice a month, 25 c.

**Climate**, etc. Nervi, the oldest winter-station on the E. Riviera, is backed on the N. by *Monte Giugo*, and is sheltered on the N.W. by the *Monte Moro*, a spur of the *Monte Fasce*, and on the E. by the promontory of *Portofino*, while it lies fully exposed to the S.E. wind. Its mean winter temperature ( $52^{\circ}$  Fahr.) is almost the same as that of the W. Riviera, but the rainfall at Nervi is more copious and the periods of dry weather less prolonged. The relative moisture of the three winter months is 60.1 per cent.

*Nervi*, a small town with 3500 inhab., surrounded with groves of olives, oranges, and lemons, is much frequented in winter by English, Russians, and Germans, as a health-resort. The Viale Vittorio Emanuele, with its fine palms, leads to the N. from the railway-station to the (3 min.) town, which is intersected from W. to E. by the highroad, here called Via Cavour (to the W.) and Via del Pozzo (to the E.). In the Via Cavour are the *Giardino Pubblico* (left) and

the *Villa Croce* (No. 113; right); in the *Via del Pozzo* are the *Park of the Marchese Gropallo* (right, No. 55, adm.  $\frac{1}{2}$  fr., visitors staying at the Grand Hôtel free), with a fine group of date-palms and an old watch-tower on the Coast Promenade, and the *Villa Serra* (no adm.). All these are noteworthy for their luxuriant vegetation.

A feature of the place is the dust-free and sunny \**Coast Promenade* (to the left on leaving the station), which runs along the shore above the rocky beach, and is protected by a lofty wall on the landward side. Pleasantly placed benches on the promenade and in the adjoining gardens afford resting-places for patients who wish to be much in the open air without taking active exercise.

The *Via Belvedere*, beginning at the *Piazza Belvedere*, about the middle of the main street, ascends in curves to ( $\frac{3}{4}$  hr.) the church of *Sant' Ilario* (640 ft.). On the way, and from beside the church, we obtain admirable views as far as Portofino on the E., and of the Riviera di Ponente and the Ligurian Alps on the W. The footpath (short-cut) may be chosen for the descent; or we may follow the hill to the W. and descend viâ the *Cappella San Rocco* (655 ft.) to the *Giardino Pubblico* ( $\frac{1}{2}$  hr.). — From *Sant' Ilario* we may proceed viâ the *Monte Giugo* (1595 ft.) to the top of the *Monte Fasce* (2130 ft.;  $2\frac{1}{2}$  hrs.), whence a fine view is obtained of Genoa and to the N.W. of the Apennines as far as the *Monte Rosa* chain; descent viâ *Apparizione* to *Sturla* (p. 107). — The choice of walks is small.

The numerous tunnels that now follow sadly interfere with the enjoyment of the view. —  $8\frac{1}{2}$  M. *Bogliasco* (Hôt.-Pens. Bristol).  $9\frac{1}{2}$  M. *Pieve di Sori*, above which rises the chapel of *Santa Croce* (1720 ft.;  $1\frac{1}{2}$  hr.; view).  $10\frac{1}{2}$  M. *Sori* (65 ft.) is beautifully situated at the mouth of a pretty valley, up which a road runs to ( $1\frac{3}{4}$  M.) *Canepa*. We enjoy a noble survey of sea and valley from the viaduct which passes high above the town and rivulet.

13 M. *Recco* (modest inn; omnibus to Ruta 50 c.; carr. 2-3 fr.).

The \*ROAD FROM RECCO TO RAPALLO (carr. 5-6 fr.) ascends the mountain-slope to the S.E., with a view, to the right, of Camogli (p. 110) and the populous coast, and reaches ( $2\frac{1}{2}$  M.) *Ruta* (950 ft.; *Kursaal Hôt. d'Italie*, with a memorial tablet to Nietzsche, R. from 2, B. 1, déj.  $2\frac{1}{2}$ , D. 3-4, pens. 6-10 fr., bargain desirable; *Osteria Piemontese*, beyond the tunnel, good cuisine), a village commanding a magnificent retrospect of the Gulf of Genoa. The road then traverses a tunnel (80 yds. long; curious view) and descends through chestnut woods in wide bends viâ ( $3\frac{1}{2}$  M.) *San Lorenzo della Costa* (Flemish altar-piece of 1199 in the church), beyond which steep footpaths diverge to the left for San Massimo (p. 113), to the right for San Siro and Santa Margherita (p. 110), to (7 M.) *Rapallo* (p. 112) on the N.E.

Ruta is the most convenient starting-point for the ascent of the \**Monte di Portofino* or *Monte Telegrafo* (2000 ft.), an almost square promontory of hard tertiary conglomerate, with a rich flora, especially on its S. slopes. A new private road (adm.  $\frac{1}{2}$  fr., carr. 1 fr.) ascends from the E. end of the tunnel on the high road to the S. to the ( $1\frac{1}{2}$  M.) *Restaurant Portofino-Kalm* (1510 ft.), with extensive view; new hotel under construction (motor-car from the stations of Recco and Rapallo 4 fr., brake 3 fr. there and back). Farther on, there are three paths: one leading to the right to the ( $\frac{1}{2}$  hr.) *Semiforo*, the new signal-station ( $\frac{1}{2}$  hr. below the old one) on the *Monte Campana* (2915 ft.), another to the left to the *Passo Pietre Strette* (p. 110), while we proceed by the middle path, finally through wood, to the ( $\frac{3}{4}$  hr.) summit. The *Old Signal Station* (2000 ft.) commands a magnificent view of the Riviera, from *Capo Bertà* near Oneglia to the islands off *Porto Venere*, while in clear weather the Maritime Alps, the *Alpi Apuane*, and *Corsica* are sometimes visible. — From the summit we proceed to the E.

(or from the restaurant mentioned on p. 109 to the S.E.) to the (20 min.) *Passo Pietre Strette* (1415 ft.; Restaurant *Paradiso*, new), beyond which a rough and not easily found path leads to the W., with a good view of the precipitous S. side of the cape, to the ( $\frac{3}{4}$  hr.) *Semiforo* (p. 109). Another path descends to the S. from the *Pietre Strette* to (1 hr.) *San Fruttuoso* (p. 111), where a boat for Camogli or Portofino may be taken (2 fr.). The two main paths from the *Pietre Strette* lead, one to the left to ( $\frac{1}{4}$  hr.) *Santa Margherita* (see below; road projected), the other straight on, along the ridge among fine umbrella-pines, to ( $\frac{1}{2}$  hr.) *Portofino* (p. 111).

On the *Monte Orsena* (2010 ft.), 6 M. to the N. of *Ruta*, is the pilgrimage-church of *Madonna di Caravaggio* or *Caravagli* (founded in 1747), with a lofty flight of steps (414) and good view. The best descent leads to *San Pietro di Norella* (p. 113). — From *Ruta* via *Santa Maria del Campo* to ( $\frac{1}{2}$  hr.) *Rapallo*, see p. 113.

$14\frac{1}{2}$  M. **Camogli** (*Alb. della Stazione*, plain; boat to *San Fruttuoso* 4, to *Portofino* 8-10 fr., bargain necessary), a small, but at one time important harbour (6700 inhab.), with a school of navigation, lofty houses, and the ruined *Castello Dragone* (views), is also connected with ( $2\frac{1}{2}$  M.) *Ruta* (p. 109) by road, and with the *Monte di Portofino* (2 hrs.) by a bridle-path via *San Rocco*. — From *San Rocco* a bad footpath (views) leads to the S. past the church of *San Nicola* to the *Punta della Chiappa*, the S.W. point of the promontory ( $1\frac{1}{2}$  hr. from *Camogli*), with a small oratory (*Madonnina*), a curious harbour, and an old convent (now a private house). To *San Fruttuoso* see p. 111.

Beyond a tunnel ( $1\frac{3}{4}$  M.) penetrating the promontory of *Portofino* the train reaches —

$17\frac{1}{2}$  M. **Santa Margherita Ligure**. — **Hotels** (nearly all have steam-heating). **GRAND-HÔTEL MIRAMARE**, on the road to *Portofino*, with lift, R. from 4, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, board 9 fr.; **GRAND-HÔTEL**, in an elevated situation (view), R. from 5, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. 8-12, omn.  $\frac{1}{2}$  fr.; **HÔTEL REGINA ELENA**, on the *Portofino* road, with lift, R.  $2\frac{1}{2}$ -6, B.  $1\frac{1}{2}$ , déj. 3, D. 4, pens. (L. extra) 7-12 fr.; **GR. HÔT. CONTINENTAL**, with lift, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 8-12 fr.; **MÉTROPOLE**, R. from  $2\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. 7-10, omn. 1 fr., both on the *Rapallo* road with fine gardens; **STRAND HOTEL**, in the town, on the sea, with lift, R. from 4, B.  $1\frac{1}{2}$ , D.  $4\frac{1}{2}$ , pens. incl. wine, 10-15 fr.; **HÔT.-PENS. VICTORIA**, with garden, pens. from  $7\frac{1}{2}$  fr.; **KURSAAL HÔTEL**, with sea-baths, R. from 3, B.  $1\frac{1}{2}$ , déj. 3, D.  $4\frac{1}{2}$ , pens. from 8 fr., very fair; **ALB. ROMA**, with restaurant, pens. 6 fr., plain but good, both in the town. — **Pensions**: *Sturm-Quiltry*, 8-15 fr.; *Villa Bauer*, 6-9 fr. — **Café-Restaurants**. *Chalet Margherita*, with sea-baths, *Caffè-Ristorante Colom'o*, both near the sea; Munich beer at the *Caffè Ligure*. — **Carriage** to *Portofino* and back with one horse (2 pers.) 6, with two horses 8 fr.; to *Rapallo* 3 or 5 fr.; to *Ruta* 10 or 14 fr.; to *Zogli* 8 or 10 fr.; to *Chiavari* 16 or 20 fr.; to *Sestri Levante* 25 or 35 fr. — **Boat** to *Portofino* and back 4-6, to *San Fruttuoso* 12, to *Camogli* (without return) 15 fr. — **Physician**, *Dr. Schwenke*.

*Santa Margherita*, a town of 4900 inhab., frequented as a winter-resort and for sea-bathing, is situated at the mouth of the *Val di San Siro*, on one of the beautiful and sheltered bays of the \**Gulf of Rapallo*, also called *Golfo Tigulio* after an ancient town of that name. Columbus, Victor Emmanuel II., Cavour, and Mazzini are all commemorated by statues here. Many of the women are engaged in lace-making, while the men go in May as coral-fishers to the coasts of Sardinia.



A magnificent avenue of plane-trees leads up the *Val di San Siro* to the church of *San Siro* (to San Lorenzo and Ruta, see p. 109). — The *Monte di Portofino* (p. 109) may be ascended from Santa Margherita in 2½ hrs. viâ San Lorenzo and Ruta, in 2¼ hrs. viâ the *Pietre Strette*.

The \*ROAD TO PORTOFINO (3 M.; omn. 4 times daily). commenced under Napoleon I., is one of the most beautiful in Italy. It skirts the sea from Santa Margherita, with views of the coast as far as the hills of Spezia, passing the Villa Costa and other villas, and running below the (½ hr.) former Benedictine convent of *Cervara* (ca. 1361; now occupied by French Carthusians, p. 449), where, after the battle of Pavia (p. 203), Francis I. of France, detained by contrary winds on his way to Madrid as the prisoner of Charles V., was once confined. Thence the road, passing the picturesque *Castle of Paraggi* (Mr. F. Brown, of Genoa), leads to the hamlet of *Paraggi* (Pens. Cosmopolite, with sea-baths, pens. 6-9 fr., good), whence a footpath (see below) crosses the wooded hills to Santa Margherita.

The fishing-village of **Portofino** (\**Gr. Hôtel Splendide*, in a lofty situation with belvedere and garden, R. 1½, déj. 3½-4, D. 5-6, pens. 9-14, omn. 2½ fr., frequented by English visitors; *Grand Hôtel*, under construction; *Piccolo Hotel*, on the beach, good; *Albergo Delfino*, in the village, R. from 2½, pens. incl. wine 6-7 fr., plain; *Osteria della Stella*), the Roman *Portus Delphini*, is ensconced in a narrow and well-sheltered bay near the S.E. extremity of the promontory. Lace is made here. The fine date-palm in front of the church should be noticed. The Romanesque church of *San Giorgio* (12th cent.), rising above sheer cliffs (¼ hr.), commands a striking view. The magnificent *Villa Carnarvon*, close by, was occupied by the German Crown Prince Frederick William in 1886 (adm. on Mon. afternoon).

The extremity of the promontory, fortified in the 14th cent., is occupied by an old *Castle* (Sir M. Brown) and the pilgrimage-chapel of *Madonna del Capo* (20 min. from Portofino (fine views).

The highly attractive mountain-path to Portofino, reached by a road ascending beside the Villa Costa (see above), crosses the hill below the church of *Madonna di Nozirego*, and descends to join the road at *Paraggi*. On the way a footpath diverges on the left for *Cervara* (see above) and another on the right for *Uccelleria*, a fine point of view.

The excursion to Portofino may be pleasantly prolonged (in calm weather) by taking a boat (1-5 fr.), along the precipitous S. coast of the promontory, to (¼ hr.) the convent of \**San Fruttuoso* (*Osteria Unica*, unpretending), mentioned as early as 183, prettily situated on a bay between steep rocks. The early-Gothic church contains a Roman sarcophagus and the tombs of some members of the Doria family (13-14th cent.). We thence row on to the (¾ hr.) *Punta della Chiappa* and *Cemogli* (comp. p. 110).

The *Monte di Portofino* (p. 109) may be ascended from Portofino in 2½ hrs., from San Fruttuoso in 1½-2 hrs.

The picturesque \*ROAD TO RAPALLO (2 M.; omn.) passes the Marchese Spinola's *Villa Pagana*, with its beautiful \*Garden (adm.

free), and the fishing-village of *San Michele di Pagana*, the church of which possesses an altar-piece by *Van Dyck* (Crucifixion; ca. 1625; injured) and a group of the Crucifixion by *Maragliano* (p. 88).

The RAILWAY runs to the N. and traverses two tunnels.

**18½ M. Rapallo.** — **Hotels** (comp. p. xix; mostly closed in summer; nearly all have steam-heating). IMPERIAL PALACE HÔTEL, near the station of Santa Margherita, in an elevated situation (view), with lift and park, R. from 3, B. 2, déj. 4, D. 6, bath 3, pens. from 12 fr.; HÔTEL KURSAAL, also on the Santa Margherita road, 1 M. from the station, with concert-room, garden, and sea-baths (new building projected). — \*GR. HÔT. ROYAL, R. from 3, B. 1¼, déj. 3½, D. 4½, pens. 7-12, omn. 1 fr., frequented by the English; \*GR. HÔT. BEAU-RIVAGE, R. from 3, B. 1¼, déj. 3-3½, D. 4-5, pens. 9-12, omn. 1 fr., both with lift, steam-heating, and garden (these two belong to the same proprietors); \*GR. HÔT. SAVOIA, with the dépendance *Rosa Bianca* and a caté on the sea, R. from 3, B. 1½, déj. 3, D. 4½, pens. 7-12, omn. 1 fr., many Germans; \*RIVIERA SPLENDIDE HÔTEL, R. from 3, B. 1½, déj. 3½, D. 4½, pens. from 8, omn. 1 fr., new; HÔT. MIRAMARE, R. from 3, B. 1½, déj. 3-3½, D. 4-4½, pens. from 8 fr.; \*HÔT. MODERNE, R. 3½-5, B. 1¼, déj. 3-3½, D. 4½-5, pens. 7-12, omn. 1 fr. (the last three in the Giardino Pubblico, on the sea); HÔT. BRISTOL, R. from 3, B. 1½, déj. 3, D. 4, pens. from 6, omn. ½ fr.; HÔT. DES ÉTRANGERS, R. from 2½, B. 1½, déj. 2½, D. 3½, pens. 6½-10 fr.; EDEN HOTEL & PENS. GERMANIA, with a small garden, R. from 2½, B. 1½, déj. 2½, D. 3, pens. 6-7 fr., plain. — At the E. end of the town: \*GR. HÔT. AUGUSTA VICTORIA, on the sea, with lift and the dépendance *Hôt. Suisse*, R. 3-5, B. 1¼, déj. 3½, D. 4½, pens. 8-12, omn. 1 fr., new; GRAND HÔTEL ET EUROPE; HÔT.-RESTAURANT MARSALA, on the harbour, R. 2-5, pens. 6-8 fr., very fair. \*GR. HÔT. VERDI, R. 3-7, B. 1½, déj. 3-4, D. 4½-5½, pens. 7-12, omn. 1½ fr., many English; \*HÔT.-PENS. BRAUN-BELLEVUE, R. 2½-4, B. 1¼, D. 3-3½, S. 2-2½, pens. 6-9 fr., these two in a lofty situation on the Recco road, ½ M. from the station. \*HÔT. DU PARC, 1¼ M. from the station, with garden, R. 3-5, B. 1½, D. 4½, S. 2½, pens. 7-12, omn. 1 fr.; HÔT. INTERNATIONAL, R. from 2½, B. 1½, déj. 3, D. 4, pens. 7-12 fr.; HÔT.-PENS. METROPOLE, pens. 7-10 fr.; \*PENS. ELISABETH, 7-8 fr., both German; all these are in an open situation on the Chiavari road; PENS. VILLA JOLANDA, Via Montallegro, 6-9 fr., also at the S.E. end of the town; ALB. MONT' ALLEGRO, with restaurant and small garden, R. 2 fr., Italian, very fair. — HÔTEL KRONPRINZESSIN CECILIA, at S. Michele di Pagana (see above), with electric light and garden, R. 3-8, D. 4, pens. 10-15 fr.

**Cafés.** *Châtel Saline* (baths); *Café Roma*. — *Alexandra Tea Rooms*. — *Restaurant de la Gare* (Munich and Pilsner beer).

**Cabs** (scarce; bargain necessary for longer excursions). To *Sant' Anna* and back with one horse 1½, with two 3 fr.; to *San Pietro di Novella* or *Santa Maria del Campo* 2 or 3½ fr.; to *Santa Margherita* 3 or 4½ fr.; to *San Lorenzo* or *Zoagli* 3½ or 5 fr.; to *Portofino* or *Ruta* 8 or 10 fr.; to *Chiavari* 9 or 12 fr. — **Boats.** Per hr. 2 fr.; during the season motor-boats to *San Fruttuoso* and *Chiavari*.

**Physicians.** *Dr. Winslow*, 3 Via Montebello; *Dr. Bruck*; *Dr. Schmincke*. — **Chemist.** *Farmacia Voigt*.

**English Church** (St. George's), at the W. end of the town; services (Nov.-April) at 8.30, 10.30 and 3; chaplain, *Rev. F. Knight*, Hôtel Royal.

**Climate.** Rapallo is surrounded on the N. by a semicircle of mountains, which unite with the promontory of Portofino on the W., to form a tolerable shelter against the wind. Rapallo is cooler, moister, and rainier than Nervi, but far excels it in the number of its attractive walks.

*Rapallo*, a small seaport with 5800 inhab., who make lace and do a brisk trade in olive-oil, is situated at the mouth of the *Boato*, at the head of the *Gulf of Rapallo* (p. 110). As a winter-resort it is frequented by the English and Germans owing to its agreeable cli-





mate, its freedom from dust, and its beautiful situation. In summer it is visited by Italians for sea-bathing. The old *Castello*, on the beach, is now a prison and coast-guard station; close by are the old *Porta Saline* and a *Zoological Station*. The *Parish Church* has a leaning tower; in the *Oratorio dei Bianchi* is a statue of St. Sebastian by Maragliano (p. 88). To the W. of the town lie the small *Giardino Pubblico* and an ancient *Roman Bridge*, known as 'Hannibal's Bridge'.

EXCURSIONS. By boat (1½ hr.; 3½-5 fr. there and back) or by road (p. 111; 6 M.) viâ *Santa Margherita* to *Portofino* (p. 111). — Viâ *San Lorenzo della Costa* and *Ruta* to (2½ hrs.) the top of *Monte di Portofino*, or to (2¼-3 hrs.) *Recco* or *Camogli*, p. 110. — By road (omnibus) through the *Boato Valley*, with its numerous orchards, to (1 M.) *Sant' Anna*. Thence to the N., by the *Val di Foggia*, dominated by the sheer *Manico di Lume* (2525 ft.), to *San Pietro di Novella* and (2½ M.) *Sant' Andrea di Foggia*; or to the W. to (2 M.) *Santa Maria del Campo*, near the Romanesque church of *San Tommaso* and the early-Gothic ruins of the *Monasterio di Valle Christi* (founded 1204; secularized 1585); or to the S.W. to (2½ M.) *San Massimo*. The last two villages are connected by footpaths with *Ruta* and *San Lorenzo* (see above). — To *Sant' Ambrogio*, ¾ hr. to the S.E. — To the N.E. is the pilgrimage-church of \**Madonna di Montallegro* (2005 ft.; founded in 1557), reached by a bridle-path passing among fine old ilexes in 2-2¼ hrs., and commanding a superb view. Beside the church is the *Locanda di Montallegro* (R. 2-3 pns. 5-6 fr.). The view is still more extensive from the *Monte Rosa* (2270 ft.), 10 min. to the E., or from the *Monte Castello* (2170 ft.), ½ hr. to the S.E. From the latter we may descend to the S.W. to *Sant' Ambrogio* (see above), or we may follow the ridge to the S.E. and then descend to *San Rufino di Leri* (915 ft.; inn) and through the pretty *Rupinaro Valley* to (2½ hrs.) *Chiavari* (see below).

The \*ROAD FROM RAPALLO TO CHIAVARI (7½ M.) is one of the most beautiful in Italy, and should be traversed by carriage (one-horse 6-S, two-horse 12 fr.) or, as far as (3¼ M. from Rapallo) *Zoagli*, on foot. The road, with fine views of the coast as far as *Portofino*, ascends a hill, where *Chiavari* comes into sight, then descends rapidly to (3¼ M.) *Zoagli* (see below). We again ascend (two short tunnels) over the ridge bearing the ancient churches of *Sant' Andrea* and *San Pietro*, and pass below the church of *Madonna delle Grazie*, whence the road, commanding fine views of the coast as far as *Sestri*, descends rapidly to *Chiavari*.

The RAILWAY between Rapallo and Chiavari is an almost continuous tunnel. — 21 M. *Zoagli* (165 ft.; café), a prettily situated little place, with an interesting churchyard. The manufacture of velvet is a house-industry here.

24 M. *Chiavari*. — Hotels \*ALBERGO DEL NEGRINO, R. 2-2½ fr.; ALB. COLOMBO. ALB. PRIARIO, both clean. — *Cafè Sanguineti*, Piazza Garibaldi. — BOAT to Portofino 5 fr. — CARRIAGE to Rapallo 6 fr. — OMNIBUS to Sestri (p. 114) and twice daily to Borzonasca (70 c.).

*Chiavari*, an episcopal town with 10,400 inhab., near the mouth of the *Entella*, where the mountains recede in a wide semicircle, manufactures lace, light chairs (*sedie di Chiavari*), and silk, and builds ships. Near the station are pretty gardens and the church of *Madonna dell' Orto* (1613), now the cathedral, with a large portico added in 1841. In the Piazza Carlo Alberto are the handsome new



*Law Courts.* The ruined *Castle* dates from the 12th century. Fine view from the mouth of the river, at the E. end of the town.

Picturesque walk by the old *Ponte della Maddalena*, the highest up of the bridges over the Entella, to (2 M.) the late-Romanesque church of *San Salvatore*, erected in 1244-52; adjacent is an old palace of the Fieschi (see below). — *Vià San Ruffino di Levi* to the *Madonna di Montallegro* see p. 113.

From Chiavari a road runs N. *vià Carasco* (100 ft.) into the *Sturla Valley*, in which are the villages of *Borgonuovo* and (10 M.) *Borzonasca* (510 ft.: several inns; omn. see p. 113). From the former a road diverges to the N.E. running *vià the Passo del Bocco* (3125 ft.) to the little summer-resort and pilgrim-resort of *Santa Maria del Taro* (2340 ft.; inn). A bridle-path (mule 5 fr.) connects *Borzonasca* with (1½ hr.) *Prato Sopra la Croce* (1845 ft.; Alb. del Club Alpino, R. 1 fr., well spoken of; Hôt.-Pens. Pittaluga), a favourite summer-resort in the *Penna Valley* (in which are many old chestnut woods), near a cold mineral spring. *Prato* is the starting-point for the ascent of the *Monte Ajona* (5580 ft.; 3½ hrs.; views) and of the rugged greenstone peak of the *Monte Penna* (6695 ft.; 4½-5 hrs.), whence the descent may be made *vià the Casa del Penna* (4395 ft.; good beds) to (2½ hrs.) *Santa Maria del Taro* (see above).

25½ M. *Lavagna*, a ship-building place, is the ancestral seat of the Counts Fieschi, and the birthplace of *Sinibaldo de' Fieschi*, professor of law at Bologna, afterwards Pope Innocent IV. (1243-54). Ascent of *Monte Capenardo vià Cogorno*, see p. 115. — 27 M. *Cavi*, at the mouth of a charming ravine.

28½ M. **Sestri Levante.** — **Hotels.** \*GRAND HÔTEL JENSCH, in an open situation on the W. bay, R. from 3, B. 1½, déj. 3, D. 4, pens. 9-14 (L. extra), omn. 3/4-1¼ fr., German; GR. HÔT. MIRAMARE (*Europe*), on the S. bay, R. from 3, B. 1½, déj. 3, D. 4, pens. 8-12 fr. with lift, steam-heating, and gardens; ALB. VICTORIA, at the harbour (*Piazza Vitt. Emanuele*), ALB. DEI VIAGGIATORI, near the station, both quite Italian, unpretending. — *Osteria Ghio*, *Piazza Vitt. Eman.*, good Piedmontese and Ligurian wine. — *Caffè Ligure*, *Corso Colombo* 6. — *Post Office*, *Via Carlo Alberto*, the main street. — *Sea Baths* at the *Stabilimento Nettuno* (also theatre), on the W. bay. — *Physician*: Dr. Bartel. — *Omnibus* to Chiavari hourly (40 c.).

*Sestri Levante*, the Roman *Segesta Tiguliorum*, a small seaport with 3000 inhab., is situated on the flat and fertile isthmus which connects the plain at the mouth of the streamlet *Grómolo* with the *Isola* (230 ft.; once an island), an abrupt and picturesque sandstone cape. The shallow W. bay commands an extensive view of the Gulf of Rapallo (p. 110); the small S. bay has steep wooded banks. *Sestri* is visited for sea-bathing in summer by Italians and as a winter-resort by nervous patients (especially from Germany), while its beautiful and well-wooded environs attract numerous pleasure tourists. Its winter-temperature (46.4° Fahr.) is lower than that of other Riviera stations as it is not so well sheltered from the N. wind, but the sun is longer visible and the atmosphere is drier.

The pretty *Coast Promenade*, on the W. bay, near the station, and the adjoining *Giardino Pubblico* are the favourite resorts of visitors. — From the harbour, at the S. extremity of the bay, we may either follow the picturesque road to the end of the promontory, or ascend past the *Guardie di Finanza* (coast-guard station) to the \**Villa Piuma* (ring at the upper gate, No. 4; fee 20-30 c.). Passing below the mansion and beyond a 'castle' (view), we round the cape





to the right, with its fine pines and undergrowth. — Good views of the S. bay are obtained on the way to the *Campo Santo* (from the harbour to the left by the church), and also from the *Capuchin Monastery* and from the *Villa Mandrella*, on the E. margin of the S. bay.

EXCURSIONS. Pleasant walk to the S.E. to *Riva* (see below), viâ the villages of *Pila* and *San Bartolomeo* (1 hr.; boat from Sestri 2-3 fr.). — From San Bartolomeo an attractive footpath leads to the S.W., finally through wood, to the (1 hr.) *Telegrafo*, or signal-station, on the S. spur of the *Monte Castello* (870 ft.). Here we command a view of the bay of *Riva* and of the coast as far as the promontory of *Portofino*. — To the N.E. to the *Erica Wood* (1½ hr.) and *San Bernardo*. — A footpath, diverging to the right from the Chiavari road immediately before the tunnel and affording fine views, leads past the ruined chapel of *Sant' Anna* to *Cavi* (p. 114). — A bridle-path ascends to the N. from Sant' Anna to the (2½ hrs.) top of the *Monte Capenardo* (2270 ft.; view). Descent to the W. to *Cogorno* and *Lavagna* (p. 114). — Carriage-road viâ *Pila* to the copper-mines of *Santa Vittoria* and *Libiolo*, in the Gromolo valley.

The HIGHROAD FROM SESTRI TO SPEZIA (35½ M.; carriage 25, with two horses 45 fr.) diverges to the right from the road to Borgotaro (see below) beyond *Pila* (see above), and from (2 M.) *Trigoso* winds up the scantily wooded mountains (short-cuts for walkers), affording a fine retrospect of Sestri and the *Monte Castello*, to the magnificently situated *Casa Bertollo*. (The dairy of *Casaggi*, a little to the right, is another fine point of view.) Thence we follow the N. side of the *Monte Moneglia* (1710 ft.), and, in view of the sea, reach the prettily situated village of (7½ M.) *Bracco* (1310 ft.; inn), whence a footpath descends on the S. to *Moneglia* (see below). We now traverse a bleak mountain-district viâ *Baracchino* to (11½ M.) *Baracca* (1930 ft.; inn). A picturesque road leads hence to the right, passing quarries of so-called red marble, to *Bonassola* and (8½ M.) *Leranto* (p. 116). Our road, however, descends past (16½ M.) *Carrodano Inferiore* (555 ft.; omn. to Spezia) to (22½ M.) *Borghetto di Vara* (360 ft.; Alb. Europa, modest; Caffè Conti, with rooms), in the valley of the *Vara*, an affluent of the *Magra*. The road skirts the broad, gravelly bed of the river and runs up and down to (30 M.) *Riccò* (460 ft.) and the pass of (33 M.) *La Foce* (p. 118), on the last height before Spezia, whence we enjoy a magnificent prospect of the bay and the precipitous *Alpi Apuane* (R. 21). We then descend to (35½ M.) *Spezia* (p. 116).

FROM SESTRI TO BORGOTARO, 41 M. (omn. to Varese twice daily). The picturesque road leads to the E. from *Pila* (see above) viâ *Sara* to (3 M.) *Casazza Ligure* (110 ft.), in the *Petronio* valley, and thence past the copper-mines (on the left) to the hamlet of *Casali*. It then mounts rapidly viâ (7 M.) *Castiglione Chiavarese* (890 ft.), *Missano*, and (11 M.) *Velva* (inn) to the (12½ M.) *Passo di Velva* (1790 ft.; inn), commanding a fine view of the Apennines and the sea. On the summit is a pilgrimage-church (*Santuario*), built in 1815. We descend to (21 M.) *Varese Ligure* (1130 ft.; Alb. degli Amici; Trattoria Venezia, with beds), and cross the (29 M.) *Passo di Cento Croci* (3415 ft.; Alb.-Pens. Marcone) to (41 M.) *Borgotaro* (p. 371). A bridle-path, following the ridge of the Apennines to the S.E. from the *Passo di Cento Croci*, leads to the *Monte Gottero* (p. 371) in 2 hrs.

The railway now intersects the picturesque hilly district of Sestri. Beyond (31 M.) *Riva-Trigoso* (see above) tunnels succeed each other in rapid succession all the way to Spezia. Several fine glimpses of the sea and the rocky coast to the right. — 34½ M. *Moneglia*, birth-place of *Luca Cambiaso* (1527-85; p. 80), the painter, has two old castles. To *Bracco*, see above. — 37½ M. *Deiva*, at the entrance to a side-valley; 39 M. *Framura*. — 41 M. *Bonassola*, with a ruined castle. To *Baracca*, see above.

43 M. *Lévant*. — **Hotels.** \*GRAND HÔTEL, R. from 2½, B. 1, déj. 2½, D. 4, pens. from 7, omn. ¾ fr.; ALB. NAZIONALE, R. 1½ fr., B. 60 c., pens. 5-5½ fr., incl. wine; STELLA D'ITALIA, pens., incl. wine, 5½-6 fr., both well spoken of; ALB. EUROPA. — *English Church Service* (Jan. to April) at the Grand Hôtel.

*Levanto*, a small seaport town with 2700 inhab., occupies a sheltered situation on a semicircular bay, at the mouth of a short and wide mountain valley. It contains an old citadel, a fine Gothic church of 1463, a small Giardino Pubblico, and good sea-baths. In clear weather the snow-covered peaks of the Cottian Alps (Monte Viso, etc.) may be descried to the W.

The *Monte Vè* (1620 ft.), 1½ hr. to the E. of Levanto, affords a magnificent view of the coast from Portofino to Porto Venere, of the Alps, and sometimes of Corsica. A footpath skirts the mountain on the S., viâ the *Punta del Mesco* (see below) and the ruined chapel of *Sant' Antonio* (1015 ft.), to (1¾ hr.) *Monterosso* (see below). — From Levanto to *Baracca*, see p. 115.

Beyond the *Punta del Mesco* (tunnel, 11½ M. long) follow the villages of the *Cinque Terre*, occupying very sheltered situations but cut off from each other by lofty cliffs. Oranges, lemons, and wine are largely produced here; the vines are in many cases trained upon wire over the gorges of the streamlets and on the face of sheer cliffs, accessible only by ladders or ropes.

46 M. *Monterosso al Mare* (inn) has a Gothic church of 1307, a lofty ruined castle, and an ancient watch-tower. The pilgrimage chapel of *Madonna di Soviore* (1535 ft.), 3½ M. to the N.E., contains a very ancient image of the Virgin. Fine view from the (6 M.) chapel of *Santa Croce* (2025 ft.), whence we may descend to Vernazza.

48 M. *Vernazza*, with remains of fortifications, is situated on the edge of an overhanging cliff. The *Monte Malpertuso* (2690 ft.) may be ascended hence; descent to Corniglia, to Riomaggiore, or viâ Biassa (p. 118) to Spezia. — Beyond Vernazza we observe the traces of an extensive landslide (1853-62).

50 M. *Corniglia*, with an old church. — 51 M. *Manurola*, with a ruined castle. — 51½ M. *Riomaggiore* (inn). About 3 M. to the E. are the old pilgrimage chapel of *Madonna di Monte Negro* (1115 ft.) and the *Cupo Monte Negro*, the S.E. limit of the Cinque Terre. — Beyond the *Biassa Tunnel* (2½ M.; 7 min.) we reach —

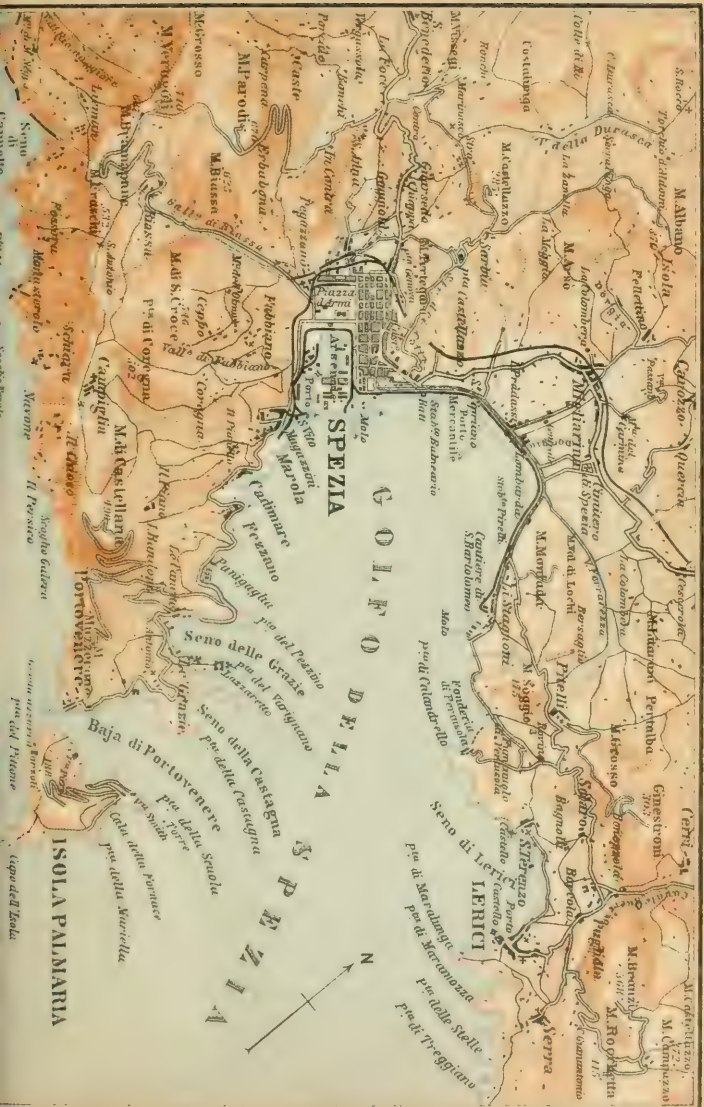
56 M. *Spezia*. — **Hotels.** \*GRAND HÔTEL ROYAL CROCE DI MALTA (English landlord), Via Mazzini, in an open situation near the sea, R. 3¾-5¾, B. 1½, déj. 3, D. 5, pens. 7-12, omn. 1 fr. — ALB. ITALIA, Via Chiodo, with view and good trattoria, R. 3-3½, omn. 1 fr., GRAN BRETAGNA E ROMA, close by, with trattoria, R. from 2½, omn. ¾-1 fr., both very fair; ALB. DEL GIAPPONE, Corso Cavour, with frequented trattoria, R. 2-2½, omn. ¾ fr., these two commercial; HÔT. CONTINENTAL, ALB. FIRENZE, unpretending, both at the station.

Café. *Caffè del Corso*, C. Bazzel-Cratan, near the Giardino Pubblico; *Stella Polare*, Corso Cavour.

Baths. Warm baths at the two first-named hotels. — Sea Baths at the *Selene*, *Nereide*, and *Iride* establishments on the N. side of the gulf, and at *San Terenzo* and *Lerici* (p. 118).

Post & Telegraph Office, Corso Cavour. — Physician, Dr. A. E. Leeson. Hôl. Croce di Malta. — Chemists. *Magni*, *Prati*, both Via Chiodo.







**Theatres.** *Teatro Civico*, Piazza Mentana; *Politeama Duca di Genova*, Piazza Verdi. — Music on Sun., Tues., and Thurs. in the *Giardino Pubblico*.

**Electric Tramways.** 1. *Viale Margherita*-Corso Cavour-*Cantiere San Bartolomeo* (50 c.). — 2. *Viale Margherita*-Corso Cavour-*Migliarina* (15 c.). — 3. *Railway Station*-*Fossa Mastra* (20 c.; to *Via Chiodo*, 15 c.). — **OMNIBUS** to *Porto Venere*, twice daily (70 c.).

**Cabs.** Per drive 60 c., at night 1 fr.; with two horses 1 and  $1\frac{1}{4}$  fr. Circular drive via *La Foce* and *Sarbia*, with one horse 7, two horses 10 fr.; to *Porto Venere*, 8 and 12 fr.; to *San Terenzo* and *Lerici*, 10 and 14 fr.; carr. and pair to the top of the *Monte di Castellana* 20, to *Sestri Levante* 50 fr. (carriages at *L. Cecchi's*, *Via Fazio*, etc.).

**Boat** with one rower,  $1\frac{1}{2}$  fr. the first hr., 1 fr. each additional hr.; for 2 pers. 2 fr., and 1 fr. 20 c. each additional hr.; 3 pers.  $2\frac{1}{2}$  fr. and 1 fr. 40 c.; 4 pers. 3 fr. and 1 fr. 60 c.; 5 pers.  $3\frac{1}{2}$  and 2 fr.; to the *Stabilimento Selene* 30 c. (or 50, 60, 70, and 80 c.); to *Le Grazie*  $1\frac{1}{2}$  fr. (or 1 fr. 80, 2 fr., 2 fr. 30, 2 fr. 50 c.); to *San Terenzo* 2 fr. (or 2 fr. 40, 2 fr. 80, 3 fr. 20, 3 fr. 80 c.); to *Porto Venere* or to *Lerici*, 1 pers.  $2\frac{1}{2}$  fr., to *Palmaria* 3 fr. (each additional pers.  $\frac{1}{2}$  fr. more).

**Steamboats** (starting at the *Giardino Pubblico*). Via *Le Grazie* to *Porto Venere*, twice or thrice daily in 1 hr., fare 30 c.; to *San Terenzo* and *Lerici*, hourly in summer, in  $\frac{1}{2}$ - $\frac{3}{4}$  hr., fare 30 c., at other seasons twice or thrice daily. — *Sea-going Steamers* to *Genoa* and *Leghorn*, see p. 77.

**British Vice-Consul**, *E. M. de Garston*. — **English Church**. Via Principe Amedeo; services in winter at 8.30, 10.30, and 3.30; chaplain, *Rev. S. Bunbury*, *Hôtel Croce di Malta*.

N.B. Visitors must not approach within 330 yds. of the forts (see the notice-boards), and sketching and photographing should be avoided.

*Spezia* (50 ft.), an industrial town with 38,900 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills fringed by picturesque villages and crowned with forts. The climate is very mild, so that *Spezia* is frequented as a winter-residence by the English and for sea-bathing in summer by the Italians. The chief centres of traffic are the *Corso Cavour*, the *Via Chiodo*, the neighbouring *Piazza Vittorio Emanuele*, converted into an attractive *Giardino Pubblico*, the *Via Mazzini*, and the picturesque *Viale Umberto Primo*, on the coast. The *Via Chiodo* leads to the *S.W.* to the arsenal (see below).

The *\*Gulf of Spezia*, upwards of  $5\frac{1}{2}$  M. in length and  $4\frac{1}{2}$  M. wide, one of the largest and safest natural harbours of the Mediterranean, anciently praised by Ennius as the *Lunai Portus*, has been the chief naval harbour of Italy since 1861. The entrance is protected not only by several hill-forts, but also by the *Diga Subacquea*, a submarine breakwater nearly 2 M. long, constructed in 1874. Beside the latter, on the shore, are the two forts of *Santa Maria* (W.) and *Santa Teresa* (E.). — The *Royal Naval Arsenal* on the S. side of the town, constructed by General Chiodo (d. 1870), whose statue rises at the entrance, is a large establishment, 220 acres in extent (no admission). Beside it are the Naval Barracks and the Hospital. The marine artillery magazines in the bay of *San Vito* cover an area of 150 acres. The *Cantiere di San Bartolomeo* (p. 118), on the N.E. side of the gulf, serve as a torpedo station. — The commercial harbour, to the N.E. of the town, is used, like that of *Avenza* (p. 119), for the export of *Carrara marble*.

**EXCURSIONS.** The best survey of the town and harbour is afforded by the *\*Strada dei Colli*, or *Strada di Circonvallazione*, which diverges to the left at the end of the *Via Mazzini*, and is connected with the town by two flights of steps also. It ascends above the *Bastia*, or citadel, built by the Milanese in 1365, passing pretty country-houses and the *Ristorante Universo*, to the *Fort Castellazzo*. Thence we may return to the town on the left, or continue our walk by the lower part of the beautiful road, which leads from *Sarbia* to the fort on the *Monte Albano*, passing high above the *Durasca Valley*, with its pine and chestnut woods. — Another attractive round is the *Giro della Foce* (carr., see p. 117; 2 hrs.' walk), a circular route leading viâ the *Strada dei Colli* and *Sarbia* to the pass of *La Foce* (790 ft.; inn; p. 115), and returning viâ *Chiappa* and the *Porta Genova*. Near *La Foce* is the stalactite cavern of *Bocca Lupara*, containing a spring (key at the Municipio in Spezia). — Another picturesque road leads to the S.W. from *La Foce* to the fortified *Monte Verugoli* (2425 ft.) and *Monte Bramapane* (2190 ft.), and returns thence to the town viâ *Biassa* and *Pegazzano*. About halfway a branch road diverges for the *Monte Parodi* (2215 ft.), of interest to geologists.

A charming \*Excursion may be made to *Porto Venere*, either by steamer (see p. 117) or viâ the highroad (7 M.; carr. and omnibus, see p. 117), which describes a wide curve round the arsenal, and then skirts the S.W. shore of the gulf, viâ *Marola Cudimare*, *Fezzano*, *Panigaglia*, and *Le Grazie* (steamboat-station, see p. 117).

**Porto Venere** (*Trattoria del Genio*, *Ristorante Belvedere*, both clean), on the site of the ancient *Portus Veneris*, with well-preserved fortifications built by the Genoese in 1113 and vainly attacked by the Spaniards and Neapolitans in 1494, is situated in a calm and sheltered bay, on a promontory separated from the island of *Palmaria* by a strait, 160 yds. wide. It is celebrated, like *Palmaria*, for a yellow-veined black marble, known as 'Portoro'. Charming prospect from the ruined church of *San Pietro*, rising high above the sea, and supposed to occupy the site of the temple of *Venus*. Between two rocks beneath the church is the *Grotta Arpaia* (accessible by steps; fee), or 'Byron's Grotto' (inscription), where the poet is said to have written much of his 'Corsair'. — The island of *Palmaria* (613 ft.), crowned by a fort containing a penitentiary, commands a fine view of the Italian coast from *Portofino* to *Viareggio*; best from beside the light-house on the *Capo dell' Isola*, the S. extremity. On a cliff at the N.E. extremity is the curious old *Torre della Scuola*. The *Grotta Azzurra* and the *Cala Grande*, two interesting caves on the precipitous W. coast, are most conveniently visited in the course of an expedition round the island from *Porto Venere* (2 hrs.; 56 fr. by bargain). — Another fine view is obtained from *Tino* (300 ft.), a rocky islet to the S. of *Palmaria*, with a signal-station, castle, and ruined abbey.

From *Le Grazie* (see above) a military road ascends to the fortified summits of the *Monte di Castellana* (1627 ft.) and *Monte Muzzerone* (1015 ft.; signal-station); on the way \*View of the gulf and of the precipitous coast of the *Cinque Terre* (p. 116).

Of the excursions on the N.E. side of the gulf, that to the *Bay of Lerici* is the finest (steamer and carr., see p. 117). The road to *Lerici* skirts the somewhat swampy N. coast of the gulf, passing the bathing-establishments (p. 116) and the commercial harbour of *Spezia*, and then ascends to the N.E., beyond the (2½ M) *Stabilimento Pirelli* (submarine cable works), among fortified hills and olive-groves to the prettily situated village of *Pitelli*. Another road, diverging to the right at the *Stabilimento Pirelli*, leads past the *Cantiere di San Bartolomeo* (p. 117; tramway, p. 117) and the lead-foundries of *Pertusola*, and rejoins the main road beyond *Pitelli*. The main road then descends viâ *Solero* and *Pugliola* (p. 119) to *Lerici*.

**Lerici** (*Alb. Croce di Malta*, R. 1½ fr.; *Alb. Parma*), a small seaport with 4300 inhab., a Romanesque church, and an imposing 12th cent. castle (now a marine observatory; no adm.), was the capital of the Gulf of *Spezia* in the Middle Ages. Its sheltered site and charming environs adapt it for a residence of some duration. — A road leads from *Lerici* to the W. to

(13¼ M.) *San Terenzo* (with a castle and sea-baths; 30 c.), where Shelley spent his last days. The *Casa Maccarani*, formerly *Casa Magni*, near the village, was occupied by Lord Byron in 1822. — Another road (omnibus four times daily, 60 c.) unites Lerici with *Pagliola* (p. 118) and (4½ M.) *Sarzana* (see below). — The picturesque fishing-village of *Télaro* lies 3 M. to the S.E. of Lerici by a pretty footpath passing below the village of *Serra*. From *Telaro* we may prolong our walk either to the E. over abrupt ridges and boulder-strewn fields to (1 hr.) *Ameglia* (see below), or to the S.E. viâ the village of *Monte Marcello* (870 ft.; signal-station) to the (1½ hr.) mouth of the *Magra* (see below).

Railway from *Spezia* to *Parma* (*Milan*), see R. 52.

Soon after quitting *Spezia* we enjoy a beautiful view of the Gulf of *Spezia* to the right. — Beyond (61 M.) *Vezzano Ligure* (p. 371), whence the line to *Parma* diverges to the N., we see to the left the *Alpi Apuane* (R. 21). — 62½ M. *Arcola*, with a conspicuous campanile. The train crosses the broad *Magra*, the ancient *Maera*, which formed the boundary between *Etruria* and *Liguria*.

66 M. *Sarzana* (85 ft.; *Alb. d'Italia*, R. 2 fr.; *Alb. di Londra*, very fair), with 6500 inhab., Rom. *Sergiana*, or *Luna Nova*, from its having succeeded the ancient *Luna* (see below), was taken by the Florentines in 1467 under Lorenzo Magnifico, from whom it was wrested by Charles VIII. of France. It subsequently belonged to Genoa. *Sarzana*, the seat of a bishop since 1204, was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55). The town, which is situated in a fertile plain, is noted for its well-preserved *Town Walls* of the 15th century. The handsome *Cathedral* of white marble, in the Italian Gothic style, re-erected in 1340-55, contains an ancient painted crucifix from *Luni*. In *San Francesco* are the tomb *Guarniero*, a son of *Castruccio Castracani* (p. 442), by *Giov. di Balduccio*, and two tombs of the *Malaspina* family. A pleasant and well-shaded promenade skirts the town on the S. On the verge of the hill (numerous villas), ¾ M. to the N., is the picturesque fortification of *Sarzanello*, constructed by *Castruccio*.

EXCURSIONS. To the N.E. to *Fosdinovo* (p. 364), on the road to *Fivizzano* (*Reggio*). — To the S.E. to (4½ M.) *Castelnuovo di Magra* (620 ft.), with a castle of 1274. — To the W. viâ (1¼ M.) *Ponte di Magra* to *Lerici* (comp. above). — To the S.E. along the right bank of the *Magra* to (5 M.) *Ameglia* (inn; see above), or by the river-plain to the fishing-village of *Santa Croce*, at the mouth of the *Magra* (abounding in eels; very picturesque river-landscape), with the remains of a monastery in which *Dante* is said to have once lived. Hence we may proceed to the N.W. viâ *Monte Marcello* to *Telaro* and *Lerici* (comp. above); or we may cross to the left bank of the *Magra* (ferry ½ fr.) and walk along the shore to the E. to (1½ hr.) *Marina d'Avenza* (p. 120).

Railway from *Sarzana* to *Parma* (*Milan*), see R. 52.

On the *Alpi Apuane*, to the left, we observe the conspicuous white *ravaneti* (p. 120). — Near (69½ M.) *Luni* are the ruins of *Luna*. This originally Etruscan town was destroyed by the Arabs (1016), and its episcopal see was in consequence transferred to *Sarzana* in the 13th cent. The ruins of an amphitheatre and a theatre are still traceable. From *Luna* the district derives its name of *La Lunigiana*.



72 M. **Avenza**, above which rises an old castle of Castruccio Castracani, of 1322, with bold round towers and pinnacles, was once the frontier-town of the Duchy of Massa. It is now in Tuscany. On the coast to the S.E. lies *Marina d'Avenza* or *Marina di Carrara*, with a pier 300 yds. in length, the terminus of the marble-railway mentioned below.

BRANCH RAILWAY in  $\frac{1}{4}$  hr. (fares 60, 45, 30 c.); one-horse carr. 1 fr.) to (3 M.) —

**Carrara** (*Alb. della Posta*, very fair, R.  $2\frac{1}{2}$ , omn.  $\frac{1}{2}$  fr.; *Alb. Roma*, R.  $1\frac{1}{2}$  fr.; one-horse carr. to Massa, 3-4 fr.; omn., see p. 121), a pleasant little town with 21,000 inhab., most of whom gain their livelihood by working the marble. Some of the studios of the numerous sculptors are interesting. American Consular Agent, *Ulisso Boccacci*. — From the rail. station we turn to the right into an avenue of plane-trees, cross the *Carrione* (right), and then follow the *Via Vittorio Emanuele*, the main street of the town, to the left. This passes the *Theatre* and leads to the *Piazza Alberica*, which is embellished with a statue of the *Grand Duchess Maria Beatrice* (1861). — The *Via Alberica* runs hence to the right to the *Piazza dell' Accademia*, with the former ducal palace, now the *ACCADEMIA DI BELLE ARTI*, containing works by sculptors of Carrara and several Roman antiquities found in the quarries of Fantiscritti (see below; e.g. a bas-relief of Jupiter with Bacchus). — Not far off is the church of *SANT' ANDREA*, a Gothic structure of the 13th cent., with a fine façade and good sculptures. The church of the *Madonna delle Grazie* with sumptuous decorations in marble of a more recent date, the Gothic *Casa Repetti*, and the fine *Giardino Pubblico* are also worth a visit.

The **Marble Quarries** (*Cave*) of Carrara enjoy a worldwide fame. The deposits of marble occur throughout almost the whole of the *Apuan Alps* (R. 21), from the little river *Aulella* on the N. to *Pietrasanta* (p. 121) on the S. and *Castelnuovo di Garfagnana* (p. 371) on the E. The quarries in the valleys of *Fantiscritti*, *Colonnata*, and *Torano* were worked by the Romans, but after the downfall of the West Roman Empire the 'marmor Lunensis' (so named from the seaport of Luna, p. 119) was almost entirely forgotten. The building of the cathedral of Pisa and the churches of Lucca, Pistoia, and other neighbouring towns again created a demand for Carrara marble; and the artistic activity of the 15-16th cent. gave a renewed impulse to its use. The industry now grows steadily; in 1901 about 294,000 tons of rough blocks were exported, besides 164,000 tons of sawn blocks and 23,700 tons of otherwise worked blocks. About 635 quarries in all are in operation; of these 411, with ca. 5000 workmen, are at Carrara, 89 (1100 men) at *Massa*, and the rest in the *Versilia* (p. 121) and at *Arni* (p. 124). There are 74 marble-sawing works at Carrara and 33 at *Massa*. The best and largest blocks yield the *marmo statuario*. — The quarrymen, who receive 1-3 fr. per day, work from 8 to 4 in winter, in summer from 5 to 3.

A visit to the quarries (2-3 hrs.; guide, not indispensable, 2-3 fr.) is best made early in the morning when the weather is warm. From the above-mentioned *Piazza dell' Accademia* we follow the *Via Santa Maria* to the end of the town and ascend the valley along the left bank of the *Carrione*. At ( $\frac{1}{4}$  M.) a group of houses a path diverges to the right to large quarries of inferior marble, but we continue to follow the road, passing numerous marble cutting and polishing works. At the entrance to the (1 M.) village of *Torano* we turn to the right and climb the steep lanes to the marble railway (see below), the metals of which we follow in the narrow shadeless upland valley, passing numerous quarries, to (1 M.) the station of *Piastra*. We may push on to the highest station (small restaurant), but the ascent is fatiguing, and the visitor will probably be satisfied by the quarries and expanses of dazzling white debris (*ravaneti*) already seen. A horn is blown as a signal when the rock is about to be blasted. The blocks of marble are roughly squared on the spot. Sometimes they are simply rolled down the mountain, but usually they are carried down on rude wooden sledges (*lizze*) descending steep paved slip-

ways provided with soaped wooden rollers, and controlled by hempen cables wound round posts at the sides of the slipways. At the foot they are carried away on ox-waggons, either to the ships direct or to the railway (*Ferrovía Marmifera*), which sends branches into two of the lateral valleys. Visitors are sometimes allowed to ride in the trains; the tunnels are very cold.

Ascent of the *Monte Sagro* from Carrara, see p. 123.

76 $\frac{1}{2}$  M. **Massa** (213 ft.; *Hôtel Massa*, with garden, R. 2-2 $\frac{1}{2}$ , pens. 7 $\frac{1}{2}$  fr., *Alb. il Giappone*, R. 2, omn. 1 $\frac{1}{2}$  fr., both very fair; omn. from the station to the Piazza Umberto Primo and thence to Carrara), formerly the capital of the Duchy of Massa-Carrara, with 10,600 inhab., is pleasantly situated on the *Frigido* amidst marble-yielding hills, and enjoys a mild climate. The handsome *Palazzo Ducale* (1701; now the prefecture), with its fine court, was a summer-residence of Napoleon's sister Elisa Baciocchi (p. 442). The loftily situated *Rocca*, now a prison,  $\frac{3}{4}$  M. to the N.E., commands a splendid view (permesso at the prefecture).

A LIGHT RAILWAY (20 min.; fares 25, 20 c.) runs from Massa to the little port of *San Giuseppe* or *Marina di Massa* (Gr. Hôt. Tirreno, R. 2 $\frac{1}{2}$ -3, pens. from 7 fr.), 3 M. to the S.W., near the mouth of the *Frigido*, with sea-baths. The wooden jetty, where marble is shipped, affords a splendid view of the coast from Porto Venere to Viareggio, and of the Alpi Apuane.

Excursion from Massa to the *Alpi Apuane* see R. 21.

We now pass through extensive olive-woods; to the left lies the village of *Montignoso* (325 ft.) with the picturesque ruins of the *Castello Aghinolfi* on a steep hill. — 80 $\frac{1}{2}$  M. *Serravezza* is the station for the village of that name (p. 124), which lies 2 M. to the N.E. Beside the station is the hamlet of *Querceta* (*Alb. al Monte Altissimo*). — About 2 M. to the S.W. lies *Forte dei Marmi*, a little seaside resort surrounded by pine-woods, with a quay for shipping marble.

83 M. **Pietrasanta** (*Alb.-Rist. Bullerini; Alb. Garibaldi*), a small town (8700 inhab.) with ancient walls, the capital of the *Versilia*, beautifully situated, was taken by the Florentines in 1484. At the beginning of the town is the *Rocchetta*, a relic of the fortifications. The cathedral of *San Martino* (*Il Duomo*) dates from the 14th cent.; the interior, modernized in the 17th cent., contains a pulpit and sculptures by Stagio Stagi. Campanile of 1380. *Sant' Agostino* is an unfinished Gothic church of the 14th century. To the S.W. of the town rises the *Rocca*, the imposing castle (13th cent.). — Near Pietrasanta are quicksilver-mines and marble-quarries. Excursion to the Alpi Apuane, see R. 21.

89 $\frac{1}{2}$  M. **Viareggio**. — Railway Station at the E. end of the town,  $\frac{3}{4}$  M. from the beach.

**Hotels** (mostly overcrowded in summer and prices raised; the larger houses have steam-heating). \*GRAND HÔTEL ROYAL, in an open situation, with a small garden, R. from 3 fr., B. 1-1 $\frac{1}{2}$ , déj. 3, D. 5, pens. 6-8 (in summer 9-12), omn. 1 fr.; GR. HÔT. DE RUSSIE, R. from 4 $\frac{1}{2}$ , B. 1 $\frac{1}{4}$ , déj. 3 $\frac{1}{2}$ , D. 4 $\frac{1}{2}$ , pens. 8-12 fr.; these two in the Via Manin, at the corner of the Piazza d'Azeglio; \*HÔT. D'ITALIE, R. from 2 $\frac{1}{2}$  fr., L. 35 c., B. 1, déj. 2-2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$ -4, pens. 6-8 fr., well managed; HÔT. DE PARIS-SOLEIL; \*HÔT. DE ROME, with small garden, pens. 6-7 $\frac{1}{2}$  (in summer 8-10) fr.; these three in the Piazza d'Azeglio; \*HÔT. DE NICE, Viale Ugo Foscolo, good cuisine;

\*HÔT. DE FLORENCE, R. from 2½ fr., B. 80 c., déj. 2, D. 3, pens. (L. extra) 5-7 (in summer 6-8) fr.; HÔT. DE LA PAIX, both Via Manin; HÔT. GRANDE BRETAGNE, Via San Martino, at the corner of the Via Manin, pens. 7-9 fr.; HÔT. AQUILA D'ORO, Via Ant. Fratti, with restaurant; ALB. VITTORIA, Via Regia, at the corner of the Piazza del Mercato, ¼ M. from the station, both unpretending; ALB. E TRATTORIA LA STAZIONE, Via Fontanella, at the station, R. 2 fr., unpretending. — PENSION: *English Pension Villa Shelley*, Via Zanardelli 84, pens. 6-7 fr. — *Apartments* moderate.

Cafés. *Caffè del Teatro*, Piazza Vittorio Emanuele; *Caffè del Casino*, in the Casino (see below), Piazza Manzoni; and, in summer, several cafés and confectioners in the Via Manin.

Cabs. Per drive 1 pers. 1 fr., several pers. 1½ fr.; per hr. within 1¾ M., 2 fr., each addit. hr. 1½ fr.; longer drives according to bargain. Same fares at night. Hand-luggage free; trunk 30-50 c.

Post & Telegraph Office, Piazza Vittorio Emanuele Secondo. — *Theatres*. *Reale Teatro Pacini*, Piazza Vitt. Eman. Secondo; *Casino*, Piazza Manzoni; *Politeama*, open-air theatre, on the beach.

Sea Bathing at the *Stabilimento Nettuno* and *Balena*, both with restaurants, ball-rooms, and skating-rinks; *Bagno di Felice*. — Beggars and hawkers are exceedingly troublesome on the beach in summer.

English Church, Via Sant' Andrea 141; services in winter; chaplain, Rev. A. J. Ard, Via Zanardelli 23.

*Viareggio* (13 ft.), founded by Lucca in 1171, is a quiet country-town (14,900 inhab.), with regular and monotonous streets, situated in a spacious and somewhat marshy plain on the sea, about 3 M. to the S.E. of the spurs of the Alpi Apuane. Its excellent sandy beach attracts numerous sea-bathers (especially from Tuscany) in July and Aug., and in spite of its want of protection against the wind it is occasionally visited as a winter-station.

From the railway-station a road leads to the W. direct to the beach, crossing the *Ponte di Pisa*, skirting the *Fosso Burlamacca* (here known as the *Porto Canale*), the discharge of the lake of Massaciuccoli (p. 123), and passing the *Darsena Vecchia* and *Darsena Nuova*, two small harbours. From the end of the N. *Molo* (220 yds. long), at the mouth of the canal, we enjoy a splendid view of the Alpi Apuane and of the coast from Leghorn to the Gulf of Spezia.

The Via Manin, skirting the beach, and the Piazza d'Azeglio, with its gardens, are the favourite resorts of visitors. The Piazza Principe Amedeo, adjoining the Via Manin to the W., is embellished with a *Monument to Shelley* (p. 437), by Urbano Lucchesi.

On the side of the pedestal, encircled by intertwined branches of oak and olive, is a book bearing on its cover the word 'Prometeo'. Above this is the following inscription: — '1894 to P. B. Shelley, heart of hearts, in 1822 drowned in this sea, consumed by fire on this shore, where he meditated the addition to 'Prometheus Unbound' of a posthumous page in which every generation would have a token of its struggles, its tears, and its redemption'.

The *Pineta*, or pine-forest, of Viareggio, extends for 6 M. along the coast to the N. It belongs to the town and is open to visitors, and is reached from the Via Manin, etc. In the somewhat neglected pine-forest to the S. of the town (the property of Archduke Leopold Salvator of Austria) is the *Villa dei Borboni*, built for the Arch-

duchess Marie Louise (p. 365). The villa is entered (permesso essential) from the Via della Fornace, near the old harbour.

From Viareggio a narrow-gauge railway runs to the N.E. in ca.  $\frac{1}{2}$  hr. to (7 M.) the little town of *Camaione* (147 ft.; Alb. il Giardinetto); 2 M. to the E. lies the *Pieve di Camaione*, a Romanesque church founded at a very early date. From Camaione a road leads to the S.E. viâ ( $3\frac{1}{2}$  M.) *Montemagno* (735 ft.) to ( $15\frac{1}{2}$  M.) *Lucca* (p. 442).

A pleasant DRIVE (or cycle-tour) may be made to (6 M.) *Pietrasanta* (p. 121) or to the *Lago di Massaciuccoli* ( $2\frac{1}{2}$  sq. M.; 8 ft. deep), near the station of Torre del Lago (see below). Near the village of Massaciuccoli, at the E. end of the lake, are the so-called *Bagni di Nerone*, a Roman ruin. The lake may be reached by boat on the canal.

FROM VIAREGGIO TO LUCCA,  $14\frac{1}{2}$  M., branch-railway in  $\frac{3}{4}$  hr. viâ (5 M.) *Massarosa* and ( $8\frac{1}{2}$  M.) *Nozzano*. From Lucca (p. 442) to Florence viâ *Pistoia*, see p. 449; to *Bologna* viâ *Pistoia*, see pp. 449, 450, and 408, 407.

The RAILWAY traverses a thick pine-wood (*Macchia di Migliarino*) beyond ( $92\frac{1}{2}$  M.) *Torre del Lago*, and at ( $97\frac{1}{2}$  M.) *Migliarino* crosses the *Serchio* (p. 427).

$102\frac{1}{2}$  M., **PISA** (p. 426). To the left, before we enter the station, rise the cathedral, baptistery, and campanile. We then cross the *Arno*.

## 21. The Apuan Alps.

The name of the *Alpi Apuane* is derived from the warlike tribe of the *Apuanti*, subdued by the Romans in 180 B.C. and mostly transferred to Samnium. Along with the mountain chains of Spezia they constitute an independent system, geologically allied with the Maritime Alps. They consist mainly of hard limestone rocks, to the pronounced crystalline formation of which is due their extraordinary wealth of marble (p. 120); but older slate formations also occur, as in the *Monte Pisanino* (6385 ft.), the highest summit of the group. The Apuan Alps are separated by the deep valleys of the *Aulella* and the *Serchio* from the Etruscan Apennines; and their boldly shaped peaks stand in vivid contrast to the flat rounded summits of the latter, which in winter are much more thickly covered with snow. The best periods for excursions in this comparatively little known but beautiful mountain region are from April to June and in September and October. In summer the midday sun is too hot for exertion. In clear weather the peaks command fine views of the Apennines, the fertile vales of the Magra and the Serchio, of the coast-line from Spezia to Leghorn, and of the Tuscan islands and the distant Corsica. Only the chief routes are given in our description below.

1. *Carrara* (p. 120) is the best starting-point for the fatiguing but repaying ascent of the *Monte Sagro* (5740 ft.;  $4\frac{1}{2}$  hrs., viâ Torano).

2. From *Massa* (p. 121) a road ascends the picturesque *Val Frigido*, to the N.E., to ( $4\frac{1}{2}$  M.) *Forno*, whither a light railway also runs on Sun. (4 trains in 50 min.). At *Guadine* (485 ft.), a little short of Forno, a road diverges to the right for the village of *Resceto* (1625 ft.; inn; guide, G. Conti),  $7\frac{1}{2}$  M. from Massa. A broad path, interrupted at places, ascends from Resceto to the (3 hrs.) *Passo della Tambura* (5315 ft.), lying between the *Monte Tambura* (6200 ft.; view),  $\frac{3}{4}$  hr. to the N., and the *Alto di Sella* (5655 ft.; ascent difficult). Thence we descend to the N.E., viâ *Vagli di Sopra* (2380 ft.; good inn) and *Vagli di Sotto* (1970 ft.) to ( $3\frac{1}{2}$  hrs.) *Camporgiano*

(p. 371), in the valley of the Serchio. — The *Passo della Focolaccia* (5465 ft.; near it to the S. the *Rifugio Aronte* of the I. A. C.; key at Resceto), 3 hrs. to the N. of Resceto, is the starting-point for the difficult ascent of the *Monte Pisanino* (6385 ft.).

3. A high-road (omnibus to Ponte Stazzemese 50 c., carr. 5 fr.) runs to the N. from *Pietrasanta* (p. 121) up the valley of the *Serra* to *Serravessa* (180 ft.; railway-station, see p. 121), formerly a residence of the Grand-duke of Tuscany. The Casino Ducale here was built for Cosimo I., by Bart. Ammanati. The large marble-quarries at *Serravessa* were opened in 1518 by Michael Angelo, on behalf of Pope Leo X. Farther on the road enters the *Val di Vezza* to the E., and proceeds viâ (5 M.) *L'Argentiera*, a very ancient silver-mine, and (5½ M.) *Ruosina*, to (8½ M.) *Ponte Stazzemese* (565 ft.; *Albergo Milani*; guides, L. Bianchini and others).

A highly picturesque mountain-road leads to the N. from *Ruosina* to the (8 M.) *Cipollaio Tunnel* (2640 ft.), 1200 yds. long and entirely unlighted, and to the marble-quarries in the romantic valley of the *Turrite Secca*, below the mining village of *Arni* (3005 ft.; inn). From *Arni* we may ascend viâ the *Passo di Sella* (5020 ft.) to *Vagli di Sopra* (p. 123).

Ponte Stazzemese offers the best headquarters for the exploration of the S. portion of the Alpi Apuane. To the N. we proceed viâ *Volegna* (1390 ft.) and the (2¼ hrs.) *Foce di Moscia* (4100 ft.; refuge-hut), where a bridle-path diverges for *Ruosina* viâ *Lerigliani*, to the top of the (4 hrs.) "*Pania della Croce* (6100 ft.), long famous as a point of view. To the N.E. we may ascend the *Monte Torato* (4015 ft.), viâ *Cardoso* (885 ft.); on the top is a curious rock-arch resembling a window. To the E. rises the *Monte Procinto* (3860 ft.), the wooded summit of which, surrounded on all sides by sheer precipices nearly 500 ft. deep, is celebrated by Ariosto as 'the abode of Suspicion'. The route (3 hrs.) leads viâ *Stazzema* (1410 ft.), with its 13th cent. church (interesting sculptures on the portal), and the (2 hrs.) *Alpe della Grotta* (3840 ft.), where we find the guide (G. Gherardi, 2 fr.). The final ascent (1 hr.), by means of ladders and steps, should be attempted only by climbers with steady heads.

From the *Alpe della Grotta* (see above), we proceed viâ the *Calibre di Matanna* (3705 ft.), a pass ½ hr. to the N. of the *Monte Matanna* (4320 ft.), to (1 hr.) the *Pian d'Orsina* (3410 ft.; inn, pens. 5½-7 fr.), with its attractive mountain-pastures. A path indicated by red marks leads hence to the E. viâ *Palignana* (2440 ft.; Alb. Matanna) to (2 hrs.) *Fabbriche*, and thence, in 2½ hrs. more, finally traversing the valley of the *Serchio*, to the *Bagni di Lucca* (p. 448).



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The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio. It is divided into the eight provinces of *Como, Milano, Pavia, Sondrio, Bergamo, Cremona, Brescia, and Mantova*, covering an area of about 9000 sq. M., and containing 4,331,100 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1703 Val Sesia, in 1706 Alessandria, in 1736 Tortona and Novara, and in 1743 Domodossola. The heart of the country, if we continue to use the simile, would then be the DISTRICT OF MILAN, or the tract lying between the Ticino, Po, and Adda. The three zones of cultivation are the same as in Piedmont, *viz.* the region of pastures among the mountains, that of the vine, fruit-trees, and the silk-culture on the lower undulating country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The climate of Lombardy is thoroughly continental: winter in the plains, which are scourged by bitter winds, is very cold (minimum at Milan, 1.4° Fahr.) and abounds in snow and mist (in 1899 at Milan snow occurred on 13 days, mist on 50); while in summer the heat is greater than that of S. Italy (maximum at Milan, 97° Fahr.). In the height of summer rain is rare beyond the lower Alps, and falls more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines; but a thorough system of irrigation, without a parallel in any other part of Europe, prevails here, so that a failure of the crops is hardly possible. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been largely superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 380 persons to the sq. mile, or only a little less dense than in Liguria and Campania.

The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us it was occupied by the *Etruscans*, an Italian race, which about 400 B.C. was subjugated or expelled by *Celts* from the W. These immigrants founded *Mediolanum* (Milan), near the site of the Etruscan Melpum, destroyed in 396 B.C. Traces of their language still survive in the modern dialect of the country, as it does in the dialects of Piedmont and Emilia. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till B.C. 222 that the *Romans* extended their supremacy to the banks of the Po by their victory at *Clastidium* (p. 357). In the following century *Gallia Cisalpina* was constituted a province, on which Cæsar conferred the rights of citizenship in B.C. 46. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. From the 4th cent. on Milan surpassed Rome in extent, and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who was bishop of Milan in 374-97), long maintained its independence of the popes.

The *Lombards* made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774 (p. 3). The Lombard dialect also contains a good many words derived from the German (thus, *bron, gast, grà, pid, smessor, stòrà, and stosà*, from the German Brunnen, Gast, Greis, Pflug, Messer, stören, and stossen). The crown of Lombardy was worn successively by the *Franconian* and by the *German Kings*, the latter of whom, particularly the *Othos*, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan, the leader of the federated Lombard cities since

1167, formed the headquarters of the former, and Cremona those of the latter party, and the power of the Hohenstaufen proved to be no match for the Lombard walls. The internal dissensions between the nobles and the burghers, which prevailed in every town, led to the creation of several new principalities. In 1277 *Archbishop Ottone degli Visconti* of Milan (whose family was so called from their former office of 'vicecomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 *Matteo Visconti*, his nephew, was appointed governor of Lombardy by the German king. Although banished for a time by the Guelph family Della Torre, both Matteo and his sons and their posterity contrived to assert their right to the Signoria. The greatest of this family were *Lucchino Visconti* (1339-49), Petrarch's patron, and *Giovanni Galeazzo*, who succeeded his father *Galeazzo II.* (p. 147; d. 1378) as ruler of the W. portion of the district of Milan. In 1385 Giovanni wrested the reins of government in the E. portion also from his uncle *Bernabò*, and afterwards extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. His chief concern was to raise taxes for the purpose of carrying on war, but at the same time the country flourished under his just and systematic government. The municipal councillors were entrusted with administrative and executive powers in matters of police, while artists and men of letters were invited to the court by the prince, who founded the Cathedral at Milan and the Certosa at Pavia. But after his death in 1402 chaos came again. He was succeeded by his three sons, *Giovanni Maria*, assassinated in 1412 by the sons of Bernabò, *Filippo Maria*, and *Gabriele Maria* (d. 1408). Under Filippo wars were carried on with Florence, Venice, and Naples.

On the extinction of the Visconti family with the death of Filippo Maria in 1447, Milan declared itself a republic under the name *Repubblica di Sant' Ambrogio*. In 1450, however, *Francesco Sforza* the condottiere, who had been elected general-in-chief by the 'capitani' of the republic, made himself duke, and restored order and security to the distracted state. He rebuilt the Castello, constructed the Martesana Canal and the Ospedale Maggiore, and surrounded himself with Byzantine and Italian scholars, who applauded the Latin orations of his daughter Hippolyta. Francesco died in 1466, and his art-loving but dissolute son, *Galeazzo Maria*, was assassinated ten years later in the church of Santo Stefano, leaving his son *Giovanni Galeazzo* still a minor. *Ludovico il Moro* seized the regency in name of his nephew, and on the death of the latter in 1494, he induced Charles VIII. of France to undertake a campaign against Naples, thus inaugurating a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. His son *Massimiliano*, after a brief reign (1512-15) surrendered Milan to Francis I., the victor at Marignano (p. 357). The victory of *Charles V.* at Bicocca in 1522 placed *Francesco II. Maria*, brother of Massimiliano, on the throne; and in 1525 the battle of Pavia constituted Charles V. arbiter of the fortunes of Italy. In 1540, five years after the death of the last Sforza, he invested his son, *Philip II.* of Spain, with the duchy of Milan. In 1714 the Spanish supremacy was followed by the Austrian in consequence of the War of Succession. On four occasions (1733, 1745, 1796, and 1800) the French took possession of Milan, and the Napoleonic period at length swept away the last relics of its mediæval institutions. Although *Napoleon* annexed the whole of Piedmont, Genoa, Parma, Tuscany, and Rome (about 36,000 sq. M. of Italian territory) to France, the erection of the *Cisalpine Republic* (1797) and then of a *Kingdom of Italy* (1805) contributed materially to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, S. Tyrol, Istria, the greater part of the Emilia, and the Marches. Milan was the capital, and Napoleon was king, but was represented by his stepson *Eugène Beauharnais*. The *Austrian Supremacy*, which was restored in 1815, proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (10th Nov., 1859) Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III., and by him to Sardinia.

22. Milan, Ital. *Milano*.

**Railway Stations.** 1. The *Central Station* (Pl. F, G, 1; \*Restaurant, with prices displayed), built in 1864, is used by all the lines of the Rete Adriatica and the Rete Mediterranea. Omnibuses from most of the hotels are in waiting (fare  $\frac{3}{4}$ -1½ fr.). Cab from the station 1 fr., day or night; each large article of luggage 25 c., small articles taken inside the cab free. Electric tramways (Nos. 1, 2, & 7) into the town 10 c. (hand-baggage only allowed). — 2. The *Stazione Ferrovie Nord* (Pl. C, 4), for the lines of the N. Railway to Saronno and Como (R. 23), to Erba (R. 25), and to Varese and Laveno (R. 29), is connected with the Piazza del Duomo, the Stazione di Porta Genova, and the Central Station by the electric tramways Nos 3 & 7 (p. 130). — 3. The *Stazione di Porta Genova or di Porta Ticinese* (Pl. B, 8), a secondary station for the trains to Mortara and Genoa (p. 190), is of little significance to strangers. — Porterage to the town for luggage under 110 lbs. 50 c., according to tariff (from any station). — Railway-tickets for the Rete Adriatica and the Rete Mediterranea may also be procured at the *Agenzia Internazionale di Viaggi* (Fratelli Gondrand), Galleria Vittorio Emanuele 24, or from *Thos. Cook & Son*, Via Alessandro Manzoni 7; for the N. Railways at the *Agenzia Ferrovie Nord*, Galleria Vittorio Emanuele 26. — *Agency of the Sleeping Car Co.*, at the Gr. Hôtel Milan and at the station-inspector's office.

**Hotels** (mostly in a noisy situation; all those of the first class have lifts and steam-heating). In the Town: \*HÔTEL DE LA VILLE (Pl. a; F, 5), Corso Vittorio Emanuele 34, with post and railway-ticket offices, R. 5-10, B. 1½, déj. 4, D. 6, pens. from 12, omn. 1½ fr.; \*GRAND HÔTEL DE MILAN (Pl. c; F, 3, 4), Via Alessandro Manzoni 29, with ticket and luggage office, R. 5-9, steam-heating 1½, B. 1½, déj. 4, D. 5-7, pens. from 12½, omn. 1 fr.; \*GR. HÔT. CONTINENTAL (Pl. e; E, 4), Via Alessandro Manzoni, with railway-ticket office, R. 4-8, B. 1½, déj. 4, D. 5-6, pens. from 10, omn. 1¼ fr.; \*HÔT. CAVOUR (Pl. b; F, 3), Piazza Cavour, pleasantly situated opposite the Giardini Pubblici, R. from 4, B. 1½-2, déj. 4, D. 6-7, omn. 1¼ fr., frequented by Italians. The following are also first-class but somewhat less expensive: \*ELWERT'S HÔT. GRANDE BRETAGNE ET REICHMANN (Pl. d; D, E, 6), Via Torino 45, R. 3½-5½, B. 1½, déj. 3½, D. 4½, pens. from 9, omn. 1 fr.; HÔTEL MÉTROPOLE (Pl. q; E, 5), Piazza del Duomo, German, R. 3½-7½, B. 1½, déj. 3½, D. 5-6, pens. 9-12, omn. 1 fr., variously judged. — REGINA HÔTEL ET REBECCHINO (Pl. p; E, 5), Via Santa Margherita 16, with lift, steam-heating, and restaurant, R. 4-8, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1¼ fr., many English visitors; \*EUROPE (Pl. f; F, 5), Corso Vitt. Emanuele 9, with lift and steam-heating, charges raised if meals are not taken in the hotel, R. 4-6, B. 1½, déj. 3, D. 4½-6, pens. 9-14, omn. 1 fr.; MANIN (Pl. k; F, 2), Via Manin, near the Giardini Pubblici, in a pleasant situation, R. from 4, B. 1½, déj. 3-3½, D. 4½-6, pens. from 12½, omn. 1 fr., patronized by English travellers; \*BELLA VENEZIA (Pl. i; E, F, 5), Piazza San Fedele, R. 3½-5, B. 1½, déj. 3, D. 4, pens. from 10, omn. 1 fr.; \*VICTORIA (Pl. o; G, 4, 5), Corso Vittorio Emanuele 40, with lift and steam-heating, R. 2½-6, B. 1½, déj. 3, D. 4, pens. from 8, omn. ¾ fr.; ROMA (Pl. g; F, 5), Corso Vitt. Emanuele 7, with lift, R. from 4, B. 1½, déj. 3½, D. 5, pens. from 11, omn. 1 fr.; GRAND HÔT. ROYAL, Piazza Cordusio (Pl. D, 4, 5), with lift and steam-heating. — The following are good Italian houses of the second class: Pozzo & CENTRAL (Pl. l; E, 6), Via Torino, with steam-heating, R. from 3½, déj. 3, D. 4, pens. 9-11, omn. 1 fr.; HÔT. DE FRANCE (Pl. m; F, 5), Corso Vitt. Eman. 19, with lift and steam-heating, R. 3-3½, déj. 3, D. 4½, pens. 9-11 fr., incl. wine, omn. ¾-1 fr.; AGNELLO ET DU DÔME (Pl. h; F, 5), Via Agnello 2, with lift and steam-heating, R. 2-4, déj. 3, D. 4, pens. 8-10 fr.; ANCORA E GINEVRA (Pl. n; F, 5), Via Agnello 1 and Corso Vitt. Emanuele, with lift, R. 2½-3½, déj. 2½, D. 3½, omn. ¾ fr.; ANGIOLI ET SEMPIONE, Via San Protasio, R. 2½, déj. 3, D. 4, omn. ¾ fr.; BISCIONE E BELLEVUE (Pl. t; F, 5), Piazza Fontana, R. 2½-3½, déj. 2½-3, D. 3½-4, pens. 8-9, omn. ¾ fr. — Plain: ALB. DEL COMMERCIO, Piazza Fontana, with restaurant,





# MILANO

1850

Scala



R.  $2\frac{1}{2}$ - $3\frac{1}{2}$ , omn. 1 fr., much frequented; HÔT. SPLUGA E POPOLO (Pl. r; E, 5), Via San Protasio, cor. of Via Santa Margherita, with lift and trattoria, R.  $2\frac{1}{2}$  fr.; ALB. PASSARELLA, Via della Passarella 24 (Pl. F, G, 5), R. from 2 fr.; HÔT. ST. MICHEL ET BERNERHOF, Via Pattari (Pl. F, 5), R.  $2\frac{1}{4}$ , omn.  $\frac{3}{4}$  fr.; AGNELINO, Via Agnello 4 (Pl. F, 5), R. 2 fr.; HÔT.-PENS. SUISSE, in the narrow Via Visconti, R. 2-3 fr.; ALB. DEL FALCONE, Via del Falcone, with good trattoria.

Near the Central Station, for passing travellers: \*PALACE HOTEL (Pl. y; G, 1), first-class, with restaurant and booking office, R. from 5, B.  $1\frac{1}{2}$ , déj.  $4\frac{1}{2}$ , D. G-S, omn. (luggage extra)  $\frac{1}{2}$  fr.; HÔT. DU NORD (Pl. u; F, 1), with lift and the dépendance Hôt. des Anglais, R. 3-5, B.  $1\frac{1}{4}$ , déj. 3, D. 4 fr.; BELLINI'S HÔT. TERMINUS (Pl. v; G, 1), with lift, R. 3-6, B.  $1\frac{1}{2}$ , déj. 3, D. 4, omn.  $\frac{1}{2}$  fr., generally well spoken of; HÔT. D'ITALIE (Pl. z; F, 1), R. from 3, B.  $1\frac{1}{4}$ , déj. 3, D. 4 fr.; CONCORDIA (Pl. w; F, 1), R. 3, B.  $1\frac{1}{4}$  fr.; HÔT. Como, next the Hôt. Terminus, R.  $2\frac{1}{2}$ - $3\frac{1}{2}$ , B.  $1\frac{1}{4}$  fr.; these six in the square in front of the station. — HÔT. DU PARC (Pl. x; F, 2), Via Principe Umberto 29, with lift, R.  $2\frac{1}{2}$ - $4\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$  fr., variously judged; HÔT. SCHMID, Via Galilei (Pl. F, 1), R. from  $2\frac{1}{2}$ , B.  $1\frac{1}{4}$ , D. 3 fr., well spoken of; ALB. NIZZA, Via Principe Umberto 6, R. 2- $3\frac{1}{2}$ , B. 1, D. 2, S.  $1\frac{1}{2}$  fr.; ALB. RISTOR. CERVO, Via Prin. Umb. 14-16, R. 2 fr., B. 90 c., déj. or D.  $2\frac{1}{2}$  fr., incl. wine (the last three quite unpretending).

**Hôtels Garnis.** CORSO HOTEL, Corso Vitt. Eman. 15, with restaurant and tea-room, R. from 4, omn. 1 fr.; GR. HÔT. MARINO, Via Filodrammatici, cor. of Piazza della Scala, R.  $4\frac{1}{2}$ -5, omn. 1 fr.; GR. HÔT. MODERNE, Piazza del Duomo (Via Carlo Alberto 16), R. 3-4, omn. 1 fr., all three with lift and steam-heating.

**Pensions** (comp. p. xx). *Pension Anglaise* (Mrs. Ernst), Corso Vitt. Emanuele 26, 6-8 fr.; *Miss Betham*, Via Brera 5, 6 fr.; *Fenzi*, Via Manzoni 16; *Bonini*, Piazza del Duomo (Via Carlo Alberto 8), 6-12 fr.; *Papa*, Via Gabrio Casati 1, 6-7 fr.; *Pens. Internazionale*, Via Brera 16, from 7 fr.; *Venanzi*, Corso Vittor. Eman. 36, 6-7 fr.; *Bassi*, Piazza del Duomo 19; *Sforzini*, Via Orianzi 1, 6-8 fr.; *Wuss*, Corso Buenos Ayres 1, 4th floor,  $4\frac{1}{2}$ -7 fr.

**Restaurants (Ristoranti, Trattorie; comp. p. xxi).** \**Caffè Cova*, Via Giuseppe Verdi, near the Scala, with a garden (evening-concerts in summer); *Biffi*, \**Savini*, \**Gambrinus-Halle*, all three in the Galleria Vitt. Emanuele; \**Eden* (p. 130), Via Cairoli; *Corso*, Corso Vitt. Emanuele (see above); *Birreria Pilsen*, Via S. Protasio 5; \**Fiaschetteria Toscana*, near the E. branch of the Galleria Vitt. Emanuele, good Tuscan wine; *Orologio*, Piazza del Camposanto, on the E. side of the Cathedral; *Unione Cooperativa*, Via Meravigli, *Ristorante Belvedere*, near the N. station, these three inexpensive. Most of the above-mentioned Italian hotels are also restaurants.

**Cafés** (comp. p. xxiii). *Biffi*, expensive (concerts in the evening), *Campari*, both in the Galleria Vitt. Emanuele; *Cova* (see above); *Crespi*, Via Tommaso Grossi, corner of the Via Santa Margherita (concerts in the evening); *Eden*, Via Cairoli (p. 130); *Moresco*, Via Solferino, near the Brera; the cafes in the *Giardini Pubblici* (p. 161) and the *Nuovo Parco* (p. 151).

**Confectioners (Pasticcerie).** *Café Cova*, see above; *Biffi*, Via Alessandro Manzoni; \**Marchesi*, Via del Monte Napoleone (Pl. F, 4). — *Panettone* is a favourite kind of cake, chiefly used during the continuance of the Carnival.

**Birrerie** (see p. xxiii). \**Gambrinus-Halle*, see above (Munich beer, concert in the evening); *Spatenbräu*, Via Ugo Foscolo 2, adjoining the Gall. Vitt. Eman., frequented by Germans; *Birreria Nazionale Casanova*, on the W. side of the Piazza del Duomo; *Orologio*, see above; *Ristorante della Borsa*, Piazza Cordusio, these three with Munich and Pilsener beer; *Sternhalle*, Via Santa Margherita, at the corner of Via del Gallo.

**Baths.** \**Terme*, Foro Bonaparte 68, with swimming, Turkish, and medicinal baths; *Tre Re*, Via Tre Alberghi 24 (Pl. E, 6); *Bagni Dufour*, Via San Vittore; *Bagni dell'Annunziata*, Via Annunziata 11; *Bagni Centrali*, Corso Vittorio Emanuele 17, with medicinal baths, clean and not expensive. — Swimming Baths: \**Bayno di Diana* (Pl. H, 2), outside the Porta Venezia (1 fr.), closed in winter.

**Cabs** ('*Cittadine*' or '*Broughams*'; a tariff in each vehicle). Per drive by day or night 1 fr.; per hour  $1\frac{1}{2}$  fr., each  $\frac{1}{2}$  hr. addit. 1 fr.; each large

article of luggage 25 c. — **MOTOR-CARRIAGES** may be had from the *Società Generale Esercizi con Automobili*, Via Brera 16.

**Electric Tramways.** 1. *Piazza del Duomo* (Pl. E, 5)-*Via Al. Manzoni-Via Principe Umberto-Central Station* (Pl. F, G, 1). — 2. *Piazza del Duomo-Porta Venezia* (Pl. H, 2)-*Central Station*. — 3. *Piazza del Duomo-Via Dante-Stazione Ferrovie Nord* (Pl. C, 4)-*Via Vincenzo Monti-Porta Sempione* (Pl. B, 2)-*Corso Sempione* (Pl. A, B, 1, 2). — 4. *Piazza del Duomo-Via Dante-Porta Tenaglia* (Pl. C, 2)-*Via Bramante-Cimitero Monumentale* (comp. Pl. C, 1). — 5. *Piazza del Duomo-Piazza della Scala-Via di Brera* (Pl. E, 4, 3)-*Porta Volta* (Pl. C, 1)-*Cimitero*. — 6. *Piazza del Duomo-Piazza Sant' Ambrogio* (Pl. C, 5, 6)-*Via Filangeri* (Pl. A, 6). — 7. *Tramvia Interstazionale: Central Station-Porta Nuova* (Pl. E, F, 1)-*Via Pontaccio* (Pl. D, E, 3)-*Stazione Ferrovie Nord* (Pl. C, 4)-*Staz. di Porta Genova or Ticinese* (Pl. B, 8). — 8. *Tramvia di Circonvallazione* round the whole of the old town. — Lines also run from the *Piazza del Duomo* to most of the other *City Gates*. Fare from 6.30 to 8.30 a.m. (in winter 7-9) 5 c., later 10 c. (on line No. 8 always 10 c.). There are no fixed stations; passengers hail the driver when they wish to enter and ring when they wish to alight. The cars on the chief lines are often overcrowded, and passengers should be on their guard against pickpockets. Cars running to the Central Station carry letter-boxes.

**Electric Railway to Monza** (p. 165;  $9\frac{1}{2}$  M. in 1 hr., fares 70 or 45 c., return 1 fr. 10, or 70 c.; every  $\frac{1}{2}$  hr. from the *Piazza del Campo Santo*, p. 136, to the E. of the cathedral) viâ the *Corso Buenos Ayres* (Pl. H, 2, 1) and the *Viale Monza* with its plane-trees; the chief stations are *Precotto*, with a large brass-foundry, and *Sesto* (p. 165), beyond which the view of the Alps is unimpeded. The chief stopping-places in Monza are at the station, the *Piazza Roma*, and the royal chateau.

**Steam-Tramways** connect Milan with a large part of Lombardy (comp. the Map, p. 164). The only line of much interest for the stranger is that to the *Torre del Mangano* and *Parva* (Cervosa; see p. 162).

**Post & Telegraph Office** (Pl. D, 5), *Via Bocchetto* 2, open from 8 a.m. to 9 p.m.; branch-offices at the Central Station, etc.

**Theatres** (comp. p. xxiv) The *\*Teatro alla Scala* (Pl. E, 4), the largest in Italy after the San Carlo Theatre at Naples, was built by *Gius. Piermarini* in 1778, and holds 3600 spectators. The performances (operas, ballets, spectacular pieces) take place during winter only. The interior is worthy of inspection (open 9-4;  $\frac{1}{2}$  fr.). — *Teatro Lirico Internazionale* (Pl. F, 6), built by *Sfondrini* in 1894, at the corner of the *Via Larga* and the *Via Rastrelli*; *Teatro Manzoni* (Pl. E, 5), *Piazza San Fedele*, elegantly fitted up, good performances of comedy; *Teatro Dal Verme* (Pl. D, 4), *Foro Bonaparte* (operas and ballets, sometimes used as a circus); *Teatro Filodrammatici* (Pl. E, 4), *Via San Dalmazio*, operas; *Teatro Fossati* (Pl. D, 3), *Foro Bonaparte*, comedies, operettas, etc. — *Eden Theatre of Varieties*, *Via Cairoli* (Pl. D, 4); adm. 1 fr.

**Bands** play in summer in the *Piazza della Scala* (p. 137; Thurs., 8-10 p.m.), the *Giardini Pubblici* (p. 161; Sun., 3-6 and 8-11 p.m.), and the *Nuovo Parco* (p. 151; Sun., 8-11 p.m.).

**Bankers.** *Banca Commerciale Italiana*, *Piazza della Scala* 3; *Credito Italiano*, *Piazza Cordusio*; *Mylius & Co.*, *Via Clerici* 4 (Pl. E, 4); *Società Bancaria Milanese*, *Piazza Belgioioso*. — **Money Changers:** *Ponti*, on the N. side of the *Piazza del Duomo*; *Rasini & Co.*, *Piazza Mercanti* (Pl. E, 5); *Terzaghi & Cagnoni*, *Via Al. Manzoni* 3.

**Booksellers.** *Hoeppli*, *Galleria di Cristoforis* (p. 159), *Corso Vitt. Emanuele* 37; *Sacchi & Figli*, *Corso Venezia* 13; *Libreria Treves*, *Gall. Vitt. Emanuele*; *Fratelli Bocca*, *Corso Vitt. Emanuele* 21; *Remo Sandron*, *Via Al. Manzoni* 7; *Ant. Vallardi*, *Piazza alla Scala* 10; *Baldini, Castoldi & Co.*, *Galleria Vitt. Emanuele*; *Sperling*, *Via Carlo Alberto* 27. — **Newspapers.** *Il Corriere della Sera* (p. xxiii; 5 c.); *La Perseveranza*; *La Sera*; *Il Secolo*, etc.

**Shops.** The best are in the *Corso* and the *Galleria Vittorio Emanuele*. The *Alle Città d'Italia* (*Fratelli Bocconi*), *Piazza del Duomo*, is an establishment in the style of the large Magasins at Paris (fixed prices); the similar *Unione Cooperativa*, *Via Meravigli* 9 (Pl. D, 5) is less expensive. — The *Silk*

*Industry of Milan* is very important (comp. p. 132). The following are noted retail-dealers: *Haimann* (*Città di Como*), Via Morone 3; *Baietta, Giannoli, & Co.*, Corso Vitt. Eman. 31 (fixed prices); *Besozzi, Monghisoni, & Co.*, Corso Vitt. Emanuele 28. — *Inlaid Furniture*: *Pogliani*, Via del Monte Napoleone 13. — *Photographs*: *Bonomi*, Gall. Vitt. Emanuele 84; *Lamperti & Garbagnati*, Via degli Omenoni 4; *Compagnia Rotografica*, Via Guastalla 9 (also photographic materials). — *Art Dealers*: *Grandi*, Corso Venezia 12 (engravings); *Grubice*, Piazza Castello 2 (modern art; Segantini exhibition).

**Cigars.** Genuine havanas may be obtained at Galleria Vitt. Emanuele 90.

**Physicians.** *Dr. Hubert Higgins*, Piazza Stazione Centrale 3 (1-4); *Dr. Jul. Verdi*, Via Brera 3; *Dr. Cozzi*, Via Monforte 6; *Dr. Morotti*, Via Spiga 22; *Dr. Fornoni*, Via Spiga 4; *Dr. A. Tilger*, Via del Monte Napoleone 16. — **DENTIST**: *Dr. Pape*, Via Gesù 12; *Dr. Flatow*, Via della Passarella 36. — **PRIVATE HOSPITALS**: *Asilo Evangelico*, Via Monte Rosa 12, outside the Porta Magenta, the hospital of the foreign colony in Milan; *Casa di Salute Privata Parapini*, Via Alfonso Lamarmora (Pl. G, H, 7). — **CHEMISTS**: *Cooperativa Farmaceutica*, Piazza del Duomo (Via Carlo Alberto); *Valcamonica ed Introzzi*, Corso Vitt. Emanuele 4; *Zambelletti*, Piazza San Carlo, Corso Vitt. Emanuele; *Erba*, Piazza del Duomo; *Talini*, Via Al. Manzoni.

**Goods Agents.** *Fratelli Gondrand*, Via Tre Alberghi 3 (Pl. E, 6); *Seb. Boser*, Via Carlo Alberto 24.

**American Consul**, *James E. Dunning*, Via Bettino Ricasoli 2; vice-consul, *Henry P. Smith*. — **British Consul**, *Joseph H. Towsey*; vice-consul, *Wm. M. Tweedie*.

**English Church**: *All Saints'* (Pl. D, 2), Via Solferino 17, adjoining the British Consulate, Sun. at 8.30, 11, and 3.30 (Rev. H. B. Foster, Hôtel de la Ville). — **Waldensian Church**, Piazza San Giovanni in Conca, at 11 and 7.

**Collections and Objects of Interest.** For a list of the national holidays, see p. xxiv. The museums are very cold in winter.

**Ambrosiana. Library** shown daily 10-3, Sun. and holidays 1-3, 1/2 fr., free on Wed.; open to students from Nov. 12th to Aug. 31st, daily, 10-3, except Wed., Sun., and festivals. **Pinacoteca**, Sun. and festivals 1-3, other days 10-3, 1/2 fr.; from May 1st to Sept. 30th, Wed., 10-3, free; p. 152.

**Brera. Library**, daily, 9-7 (May to Oct., 9-5), Sun. 10-2, closed on holidays. **Picture Gallery**, daily, 9-4.30 (Nov.-Feb. 10-4), 1 fr.; on Sun. and holidays, 12-1, free; p. 139. — **Collection of Coins**, Mon., Wed., and Frid., 12-3; closed on Sun. & holidays.

**Castello Sforzesco Collections** (i.e. Museo Archeologico ed Artistico, Galleria d'Arte Moderna, and Museo del Risorgimento Nazionale; pp. 147-150), Mon. 1-4 or 1-5, other days 10-4 or 5; open free on Thurs., Sun., and holidays 9-11.30; adm. to each museum after 11.30 on Thurs. 50 c., Sun. & holidays 20 c., all other days 1 fr. (Museo del Risorgimento alone 10 or 20 c.). Inclusive ticket (biglietto cumulativo), valid for one day; Sun. & holidays 30 c., Thurs. 75 c., other days 1 1/2 fr. — The collections are closed on the first Mon. in each month.

**Exhibition of the Società per le Belle Arti**, daily, 9-6 (winter 10-4); adm. 50 c., on Sun. and holidays 25 c.; p. 139.

**Last Supper of Leonardo da Vinci**, daily 9.30-4.30 (Nov.-Feb. 10-4), 1 fr.; Sun. 12-3, free; p. 154.

**Museo Borromeo**, Tues. & Frid., 1-4, fee (1/2-1 fr.); p. 153.

**Museo Civico di Storia Naturale**, Tues., Wed., Frid., & Sat. 10-5, Sun., Mon., & Thurs. 1-5 (Nov.-Feb. till 4), 1/2 fr.; on Thurs., Sun. & holidays 9-11.30, free; p. 160.

**Museo Poldi-Pezzoli**, daily, 9-4, Sun. & holidays, 12-3, 1 fr.; p. 137.

**Palazzo Reale**, daily, 10-4, fee (1 fr.); p. 136.

**Principal Attractions** (2 days). 1st Day, in the morning: \*Cathedral (Mass 11-12 on Sun.), ascend to the \*Roof; Galleria Vittorio Emanuele; \*Brera (picture-gallery); in the afternoon: Piazza de' Mercanti; Castello Sforzesco; in the evening: walk in the Corso Vitt. Emanuele and Piazza del Duomo, or in summer in the Giardini Pubblici. — 2nd Day, in the morning: Santa Maria delle Grazie and \*Leonardo da Vinci's Last Supper; Sant' Ambrogio; \*San Lorenzo; San Satiro; Ospedale Maggiore; in the



afternoon: Museo Poldi Pezzoli; Cimitero Monumentale. — Excursion to the °Certosa di Pavia (p. 162); to Monza (p. 165; comp. p. 130).

*Milan* (405 ft.), Ital. *Milano*, surnamed '*la grande*', the *Mediolanum* of the Romans, is the capital of Lombardy, the seat of an archbishop, the headquarters of the second army corps, the chief financial centre of Italy, and one of the wealthiest manufacturing and commercial towns in the country. Silk (over 200 important firms), woollen and cotton goods, gloves, carriages, machinery, and art-furniture are the staple commodities, while it also exports a considerable amount of cheese, butter, eggs, poultry, and other country produce. The town is situated near the small but navigable river *Olona* (p. 183), which is connected by means of the *Naviglio Grande* (p. 68) with the *Ticino* and *Lago Maggiore*, by the *Naviglio di Pavia* (p. 202) with the *Ticino* and the *Po*, and by the *Naviglio della Martesana* (p. 167) with the *Adda*, the *Lake of Como*, and the *Po*. About 8000 river-craft enter the city annually. Milan ranks next to Naples in point of population, containing, with the suburbs and a garrison of 7000 men, 520,000 inhabitants. There are numerous Swiss and German residents. — The drinking-water is indifferent. For the climate, comp. pp. xxvii, 126.

**History.** The favourable situation of Milan in the centre of Lombardy, near the beginning of several of the great Alpine passes, has always secured for it a high degree of prosperity. Under the *Romans*, who conquered it in B.C. 222, it was one of the largest cities in Italy, but owing to its repeated destruction hardly a trace of that period has been left (p. 156). After the decay of the Lombard sovereignty the power of the archbishops (p. 127) increased enormously, especially under *Aribert* (1018-45), against whom the smaller vassals formed a league in 1035, known as the *Motta*. At a later date the people, grouped round the *Carroccio*, fought for the Archbishops against Conrad II. and the noblesse, expelling the latter from the city in 1041. At this time Milan is said to have contained 300,000 (?) inhab., and its trade and industry, especially the weaving of woollen goods and the making of arms and objects in gold, had become very important. The Roman walls had long since become too cramped, and in 1157 an almost circular moat, still preserved in the inner canal (*Naviglio*), was constructed round the town. Neither this fortification, however, nor the heroic courage of the Milanese could resist the *Emp. Frederick Barbarossa*, who, with the help of the Ghibelline towns of Lombardy, totally destroyed the city in 1162, with the exception of a few churches. The emperor's severe rule, however, soon roused the whole of Lombardy against him; five years later (1167) Milan was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona, while the battle of Legnano (p. 5; 1176) finally shattered Barbarossa's hopes of re-establishing the empire of Charlemagne (comp. p. 126).

The *Visconti* (p. 127), who became 'Signori' of Milan in 1277 and furnished several occupants to the archiepiscopal chair, made an end of the city's constitutional independence, but contributed to its well-being by the introduction of the silk-industry (ca. 1340) and by the wide extension of their sway. A new outer rampart (the *Refosso* or *Redefosso*) was constructed in this period to protect the suburbs. The *Sforzas* (1450-1535) endeavoured to reconcile the Milanese to their loss of liberty by the brilliancy of their court and their patronage of art.

The wars of the early part of the 16th cent. and the heavy taxes of the *Spanish Period* did not prevent the growth of the city, which in 1590 numbered 246 000 inhabitants. In 1527 city-walls were erected on the site of the outer ramparts, and in 1549 a new series of fortified and bastioned



walls were begun. In 1714 Milan, with the rest of Lombardy, passed into the hands of *Austria*. In 1797 it became the capital of the '*Cisalpine Republic*', and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of the *Cinque Giornate* (March 17th-22nd, 1848) compelled the *Austrians* to evacuate the city for several months, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859. No town in Italy has undergone such marked improvement as Milan since this date.

**Art History.** The only buildings of the early-Christian and Romanesque periods that survived the destruction of 1162 were the churches of San Lorenzo (the oldest church in Milan), Sant' Ambrogio (the quaintest church in Milan), San Simpliciano, San Sepolcro, San Celso, and Santa Babila. The Gothic churches are more of decorative than constructive value; some, like the cathedral, represent a not very successful compromise between the styles of the N. and of Italy, while others follow Venetian models (the Frari).

It was not till after 1150 that *Filarete* (tower-gate of the Castello, Ospedale Maggiore) and *Michelozzo* (Pal. Medici, Cappella Portinari in Sant' Eustorgio) succeeded in introducing the Tuscan early-Renaissance style, and this only after protracted struggles with the Lombard masters, who clung obstinately to the pointed arch. Their influence, along with traces of that of N. art. is mirrored in the Lombardic school of sculpture, which grew up about 1460 and gradually extended its activity to Venice, Genoa, and even S. Italy. Its principal masters, *Cristoforo Mantegazza* (d. 1482), *Giov. Ant. Amadeo* (1447-1522), *Cristoforo Solari* (d. after 1525), and *Tom. Rodari*, may best be studied in the Certosa in Pavia, the Cappella Colleoni in Bergamo, and the Cathedral of Como. The decline of the style is shown in the late works of *Agostino Busti*, surnamed *Bambaiu* (ca. 1480-1548). A more serious and realistic conception is revealed by the versatile *Cristoforo Foppa*, surnamed *Caradosso* (ca. 1415-1527), who is also famous as a medal-engraver and goldsmith. — The earlier painters of this period, such as *Vincenzo Foppa* (d. ca. 1515), who seems to have been trained in Padua, and his pupil *Ambrogio Borgognone* (d. 1523), remained faithful to the local tradition.

Milanese art reached the zenith of its reputation as the residence of *Bramante* (1472-1500), to whom are due the choir and dome of Santa Maria delle Grazie and the baptistery of San Satiro, and of *Leonardo da Vinci* (1485-1500 and 1506-16). The latter here executed his masterpieces: the Last Supper and the clay model of the equestrian monument of Francesco Sforza, destroyed by the French in 1499. Among the pupils of Leonardo were the painters *Giovanni Antonio Boltraffio*, *Marco d'Oggiono*, *Andrea Salaino*, *Cesare da Sesto*, and *Gianpiero*; and his influence is also manifest in the works of *Bernardino Luini*, *Andrea Solario*, *Gaudenzio Ferrari*, and *Giov. Ant. Bazzi* (*il Sòdoma*).

We recognize Bramante's style in many buildings of Lombardy, such as Santa Maria in Busto Arsizio, the church of Abbiategrasso, Santa Maria della Croce at Crema, the Cathedral and Santa Maria de Canepanova at Pavia, the Incoronata at Lodi. Milan itself owes its present architectural physiognomy rather to the masters of the late-Renaissance: — *Galeazzo Alessi* (p. 80; Pal. Marino), *Vinc. Serenini* (1509-94; Pal. dei Giureconsulti, Pal. di Giustizia), and *Pellegrino Tibaldi* of Bologna (1532-96; court of the Archiepiscopal Palace). The churches by these architects (San Paolo, San Vittore, San Fedele, lower part of the cathedral façade) show the transition to the baroque style. The most important architect of the 17th cent. was *Franc. Maria Richino* (Brera, parts of the Ospedale Maggiore).

The three earlier *Procaccini*, the chief painters after 1550, betray the mannerism of the Carracci, while *Ercole Procaccini the Younger* (1596-1676), *Giov. Batt. Crespi*, surnamed *Il Cerano* (1557-1633), *Daniele Crespi* (1590-1630), and *Carlo Franc. Nuvoloni* (1608-61) are vigorous disciples of the same eclectic masters (p. 365). — The sculpture of this period is insignificant.

Since the Napoleonic period, and more especially since 1859, Milan has assumed a modern appearance, owing to comprehensive internal im-

provements, to which many notable buildings have been sacrificed. In painting it ranks with Venice and Rome among the most important artistic centres of modern Italy. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese sculptors take great pride in their technical skill, and in effective imitations of nature.

**a. From the Piazza del Duomo to the Central Station. Northern Quarters of the City. The Brera.**

The focus of the commercial and public life of Milan is the **\*Piazza del Duomo** (Pl. E, 5), which has been much extended since 1876, and is now enclosed on the N. and S. by imposing edifices designed by *Mengoni* (p. 137). It is a centre for electric tramways.

The celebrated **\*\*Cathedral** (Pl. E, F, 5), dedicated '*Mariae Nascenti*', as the inscription on the façade announces and as the gilded statue on the tower over the dome also indicates, is built on the site of the smaller early-Christian basilica of Santa Maria Maggiore. It was at that period the largest church in existence and it is still one of the largest and most sumptuous in the world. This huge structure covers an area of 14,000 sq. yds. (of which about 2400 sq. yds. are taken up by the walls and pillars), and holds about 40,000 people. The interior is 162 yds. in length, the transept 96 yds. in breadth, the façade 73 yds. in breadth; nave 157 ft. in height, 18 yds. in breadth. The dome is 223 ft. in height, the tower 354 ft. above the pavement. The roof, marble like the rest of the building, is adorned with 98 pinnacles, and the exterior with upwards of 2000 statues in marble. The stained-glass windows in the choir are said to be the largest in the world. The cathedral was founded by the splendour-loving Giovanni Galeazzo Visconti in 1386. The general style of the building is Gothic, but it shows many peculiarities, due, perhaps, to a compromise among several competing designs. *Simone da Orsenigo* and *Marco da Campione* (d. 1390) are named as the earliest master-builders. The building progressed but slowly, owing to the dissensions between the Italian architects and the German and French masters (*Nicholas de Bonaventuri*, *Hans von Freiburg*, *Heinrich von Gmünd*, *Ulrich von Füssingen*, *Jean Mignot*, and others), who were frequently called to their aid. Between 1459 and 1476 *Giovanni Solari* and his son *Guiniforte Solari* are mentioned among the superintendents of the building-operations; about 1500 *Francesco di Giorgio* of Siena and *Giov. Ant. Amadeo* appear to have been associated in that office; and after them the work was conducted by *Giov. Dolcebuono*, *Cristoforo Solari*, etc. The crypt and the baptistery, the style of which is quite out of harmony with the general design of the building, were added in the second half of the 16th cent. by *Pellegrino Tibaldi*, who also laid down the marble pavement and designed a baroque façade. The church was consecrated by San Carlo Borromeo on Oct. 20th, 1577.

The dome was begun in 1759 by the architects *Croce* and *Merula*, and was finished ten years later. The façade, begun in 1616 after *Tibaldi's* design, remained uncompleted until in 1805 Napoleon (whose marble statue, in antique costume, is among those on the roof) caused the works to be resumed, with modifications by *Zanoia* and *Amati*. Since 1903 the upper portion of the façade has been gradually restored.

The church is cruciform in shape, with double aisles and a transept, the latter also flanked with aisles. The INTERIOR (open from 5.30 or 6.30 a.m. till dusk) is supported by fifty-two pillars, each 16 paces in circumference, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 198). — RIGHT AISLE Sarcophagus of Archbishop Aribert (1018-45), above which is a gilded crucifix of the 11th century. Monument of Ottone Visconti (d. 1295) and Giovanni Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394), by *Niccolò d'Arezzo* of Florence (?). Tomb of Canon Vimercati, by *Bambaja*. — RIGHT TRANSEPT (W. wall): Monument of the brothers Giovanni Giacomo and Gabriele de' Medici, both of Milan, erected by their brother Pope Pius IV. (1560-62), the bronze statues by *Leone Leoni*. [Tickets for the roof (see p. 136) are obtained near this monument; the staircase leading to the dome is in the corner of the side-wall.] The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine reliefs by *Bambaja*, with a relief of the Nativity of the Virgin by *Tantardini* at the foot. Adjacent is the Statue of St. Bartholomew by *Marco Agrate* (1562), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

AMBULATORY. The door of the S. Sacristy here is remarkable for its richly sculptured Gothic decorations, by *Hans Fernach* (1393). In the sacristy is the Treasury (adm. 1 fr.), which contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Alp. Aribert; diptychs of the 6th cent.; book-covers adorned with Italian and Byzantine carving of the early middle ages; ivory vessel belonging to Bishop Godfrey; a golden Pax by *Caradosso*; and lastly a statue of Christ by *Cristoforo Solari*.

In the ambulatory, a little farther on, is a highly revered Madonna, erroneously ascribed to *Luini*, beyond which is a sitting figure of Martin V. by *Jacopino da Tradate* (1421). Then the black marble Monument of Cardinal Marino Caracciolo (d. 1538), by *Bambaja*. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three vast choir-windows, comprising 350 representations of Scriptural subjects, were executed by *Giov. Bertini* (1844); most of them are copies from old pictures. — Before the N. SACRISTY is reached the statue of Pius IV. is seen above, in a sitting posture, by *Angelo Siciliano*. The door of this sacristy also is adorned with fine sculptures by *Jac. da Campione* (d. 1393).

In front of the choir, below the dome, is the subterranean *Cappella San Carlo Borromeo* (p. 202), with the tomb of the saint; entrance opposite the doors to the sacristy, to the N. and S. of the choir (open till 10 a.m., at other times 1 fr.; for showing the relics of the saint 5 fr.).

In the centre of the N. TRANSEPT is a valuable bronze "Candelabrum, in the form of a tree with seven branches and decorated with figures on the lower portions (prob. French work of the 13th cent.).

LEFT AISLE. Altar-piece, painted in 1600 by *Fed. Baroccio*, representing Sant' Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. The third chapel contains the old wooden *Crucifix* which San Carlo Borro-

meo bore in 1576, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the monument of three archbishops of the Arcimboldi family (ca. 1550), and by the wall, the statues of eight Apostles (13th cent.). Not far from the N. side-door is the *Font*, consisting of an antique bath of porphyry; canopy by *Pellegrino Tibaldi*.

The traveller should not omit to ascend to the \***Roof and Tower** of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.), where an excellent panorama of the Alps by Pirola may be bought (75 c.). Single visitors are not now admitted, except when other visitors are already at the top. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope.

**VIEW.** To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 2); between these two, lower down, the Superga (p. 41) near Turin; Mont Blanc. Great St. Bernard; Monte Rosa, the most conspicuous of all; then, the Mischabelhörner, Monte Moro, the Fletschhorn, the Monte Leone near the Simplon, the Bernese Alps, and Splügen, the Bernina, and (in the distance to the E.) the Ortler. The foreground on the N. is occupied by the hilly district between the Lago Maggiore and the Lago di Como. To the S. the Certosa di Pavia (p. 162) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines. Perfectly clear weather is necessary to see all these points.

In the gardens in front of the cathedral rises the colossal bronze *Equestrian Statue of Victor Emmanuel II.*, completed in 1896 from the model by *Ercole Rosa* (d. 1893). The well-executed reliefs on the pedestal represent the Allies entering Milan after the battle of Magenta.

The W. side of the Piazza del Duomo is skirted by the *Via Carlo Alberto* (see p. 146), beyond which, to the N.W., lies the *Piazza de' Mercanti* (p. 146).

To the S. stands the **Palazzo Reale** (Pl. E, F, 5, 6; adm., see p. 131), built in 1772 by *Gius. Piermarini* on the site of the Palazzo di Corte, the earliest mansion of the Visconti and the Sforza. It is adorned with frescoes by *Appiani*, \**B. Luini* (from the Casa della Pelucca, near Monza), and *Hayez*, and contains several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1330; built by F. Pecorari) and apse of the church of *San Gottardo*, formerly the chapel of the Visconti. — Adjacent, on the E., in the Piazza del Campo Santo (formerly the cathedral-cemetery), rises the large **Archiepiscopal Palace** (*Palazzo Arcivescovile*; Pl. F, 5), originally built at the end of the 15th cent. in the early-Renaissance style, but altered in 1570 by *Pellegrino Tibaldi*, while the façade towards the Piazza Fontana was designed by *Fabio Mangone*. The handsome first court has a double colonnade and marble statues (Moses and Aaron) by *Tantardini* and *Strazza*. The second court, on the side next the Piazza Fontana, is embellished with Corinthian columns of the 15th century.

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the \***Galleria Vittorio Emanuele**



(Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by *Gius. Mengoni*, who unfortunately lost his life by falling from the portal in 1877. The gallery, which is said to have cost 8 million fr. (320,000*l.*), is 213 yds. in length, 16 yds. in breadth, and 85 ft. in height. The form is that of a Latin cross, with an octagon in the centre, crowned at a height of 164 ft. with a glass cupola.

In the Largo Santa Margherita (Pl. E, 5), on the W. side of the Galleria, stands a bronze statue, by *Ettore Ferrari* (1901), of *Carlo Cattaneo* (1801-69), the economist and patriot.

The PIAZZA DELLA SCALA (Pl. E, 4) is embellished with the **Monument of Leonardo da Vinci** (1452-1519) by *Magni*, erected in 1872. The colossal statue of the master stands on a lofty pedestal, surrounded by *Marco d'Oggiono*, *Cesare da Sesto*, *Salaino*, and *Boltraffio*, four of his pupils. — In the piazza, to the N.W., is the *Teatro alla Scala* (p. 130). To the S.E. is the large **Palazzo Marino** (Pl. E, 4), in which the *Municipio* has been established since 1861, erected by *Galeazzo Alessi* in 1558-60 for *Tom. Marini* of Genoa. The main façade, towards the Piazza della Scala, was completed in 1890 from the designs of *Luca Beltrami*. The \*Court and the council-chamber (formerly the ball-room) on the first floor are interesting.

Behind the Pal. Marino is the Piazza San Fedele, with a monument to *Alessandro Manzoni* (p. 171) and, to the N., the Jesuit church of SAN FEDELE (Pl. E, F, 4), erected by *San Carlo Borromeo* in 1569 from designs by *Pellegrino Tibaldi* and containing a sumptuous high-altar. The adjoining *Palazzo del Censo ed Archivio*, formerly the Jesuit college, contains part of the government archives. — To the N.E. of this point is the *Via degli Omenoni*, with the palace of the same name (No. 1), erected by *Leone Leoni* and adorned with Atlantes. The *Via degli Omenoni* ends in the Piazza Belgioioso, which contains the *Palazzo Belgioioso* (No. 2) and *Manzoni's House* (No. 3), with frescoes by *Giac. Campi* (1894).

Adjacent, *Via Morone* 10, is the \***Museo Poldi-Pezzoli** (Pl. E, F, 4), bequeathed to the town by *Gian Giac. Poldi-Pezzoli* in 1879 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections include valuable pictures, textile fabrics, arms and armour, and small objects of antiquity (adm., p. 131; catalogue, 1902, 1 fr.). Director, *Camillo Boito*.

**Ground Floor.** — In Room I are Oriental carpets. — Room II. Coptic textiles and paintings: 73. *Carlo Maratta*, Portrait of a cardinal.

**First Floor.** In the SALA VERDE (to the left), formerly the library, is an ancient Flemish tapestry (15th cent.), representing King Solomon and the Queen of Sheba, and the following paintings: \*95. *Ribera*, Portrait of an ecclesiastic (1638); 103. *Fr. Guardi*, Lagoon at Venice; 113-115. *G. B. Tiepolo*, Madonna with saints, Two sketches. — The ANTISALA and the SALA GIALLA, the next two rooms, contain nothing of importance.



**SALONE DORATO** (to the right). In the wall-case is porcelain from Dresden, China, Capodimonte, Vienna, Sèvres, and elsewhere. In the cases at the window; to the left, antique gold ornaments and silver plate; to the right, goldsmith's work of the 16-18th cent.; in the centre-cases, valuable ecclesiastical vessels, etc. (some Gothic); in the last case, antique glass, vases, and bronzes. Beside the mirror, Persian weapons and fine Persian carpet (14th cent.). Among the pictures may be mentioned: \*157. *Dom. Veneziano* (sometimes ascribed to *Piero della Francesca* or *Ant. Pollaiuolo*), Portrait of a woman; 156. *Botticelli*, Madonna. In the small room adjacent: 436. *Pesellino* (?), Annunciation. — **SALA NERA**. Pictures: 473. *Signorelli*, Mary Magdalen; 474. *Borgognone*, St. Catharine; \*477. *Mariotto Albertinelli*, Small winged altar-piece, with the Madonna and SS. Catharine and Barbara within and the Annunciation without (1500). — **SALA DEI VETRI** (formerly a bedroom). Glass from Venice and Murano. Pictures: 490-492. *Fra Vittore Ghislandi* (p. 212), Portraits; 489. *Bertini*, Portrait of the founder. — **CORNER ROOM** (*Gabinetto Dante*). Romanesque crosses and reliquaries. — **SALA DEGLI SPECCHI**. 555. *Girolamo Romanino* (?), Madonna enthroned with saints and angels, in an attractive landscape; 560. *Palma Vecchio*, Portrait.

**SALA DEL PERUGINO**. 577. *Michele da Verona* (?), Samson and Delilah (signature 'Victor Carpatius' forged); 581. *And. Verrocchio*, Madonna with angels (school-piece); 589. *Ant. Vivarini*, Madonna enthroned, with angels; 593. *Ambrogio Lorenzetti*, Same subject; 591. *Stefano da Zevio*, A hermit saint; 597. *Cosimo Tura*, Maternal love (school-piece); 598. *Piero della Francesca*, St. Dominic; 600. *Cos. Tura*, A canonized bishop; \*603. *Pietro Perugino*, Madonna with angels (on an easel).

**GABINETTO DEI VENETI**. 617, 618. *Bart. Montagna*, St. Jerome and St. Paul; 620, 621. *Carlo Crivelli*, Christ and St. Francis, St. Sebastian; 624. *Giov. Bellini*, Pietà; 623. *Cima da Conegliano*, Head of a youthful saint; \*625. *Mantegna*, Madonna with the sleeping Child (early work; showing the influence of Donatello); 627. *Franc. Buonsignori*, Portrait; 611. *Andr. Previtali*, Portrait. — Returning to the Sala degli Specchi, we enter, to the right, the —

**SALA DEI LOMBARDI**. \*637. *Andrea Solario*, Ecce Homo; 640. *Borgognone*, Madonna with singing angels; \*642. *Giov. Ant. Boltraffio*, Madonna; 643. *Vin. Foppa*, Madonna; *A. Solario*, \*655. Rest on the Flight into Egypt (1515), 653. John the Baptist, 657. St. Catharine of Alexandria; *B. Luini*, 659. Bearing of the Cross with the weeping Mary, 663. Marriage of St. Catharine. On easels: 667. *Cesare da Sesto*, Madonna with the Lamb (showing Leon. da Vinci's influence); no number, *Solario*, Madonna. — Three bridal chests (15th cent.), that on the right with two charming medallions by *Bart. Montagna* (?). — We now return and enter the ARMOURY to the right.

The **VIA ALESSANDRO MANZONI** (Pl. E, F, 4, 3; tramway to the Central Station, see p. 130), one of the chief thoroughfares of the city, begins at the Piazza della Scala (p. 137). In the Via Bigli, the first cross-street beyond the Via Morone, stands the *Casa Taverna* or *Ponti* (No. 11, to the right), with a fine portal and an admirably restored court of the beginning of the 16th century. — From the Via del Monte Napoleone, the next cross-street, we turn to the left into the Via Santo Spirito (Pl. F, 4, 3), with the *Palazzi Bagatti-Valsecchi* (No. 10 on the right, No. 7 on the left), built in 1882 and 1895 in the style of the 15th cent. and adorned with art-treasures (visitors admitted; fee 1 fr.).

The Via Alessandro Manzoni ends at the **PIAZZA CAVOUR** (Pl. F, 3), in which, opposite the S.W. entrance of the Giardini Pubblici (p. 161), rises a *Bronze Statue of Cavour*, by Tabacchi, with a figure of Clio, by Tantardini, on the pedestal. — To the right is the

ISTITUTO TECNICO SUPERIORE, in the court of which is a statue of the mathematician *Francesco Brioschi* (1824-97).

Farther on, in the *Via Principe Umberto*, to the left, is a statue of *Agostino Bertano* (1812-86), physician and statesman. To the right (No. 32) are the show-rooms of the *Società per le Belle Arti* (Pl. F, 2; adm., see p. 131). This street ends at the *Porta Principe Umberto* (Pl. F, 1) and the large open space in front of the *Central Station* (p. 128).

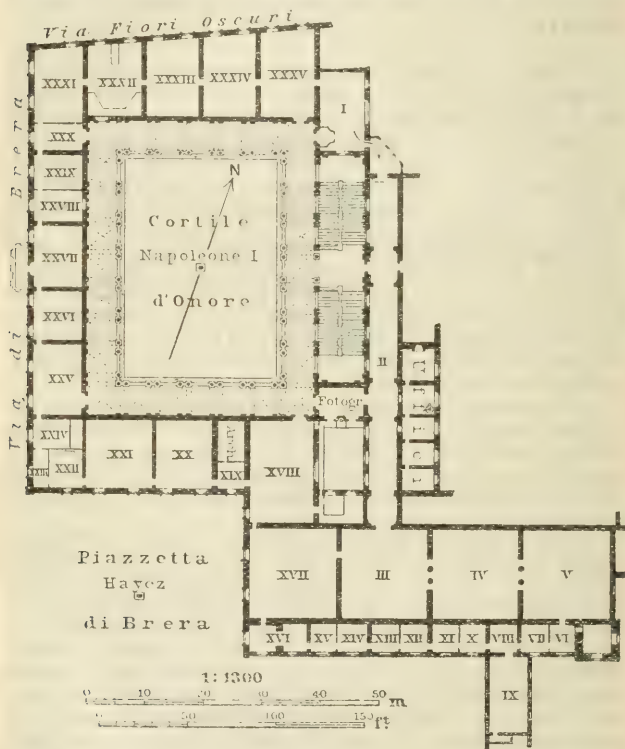
At the N.W. angle of the *Piazza della Scala* begins the *VIA GIUSEPPE VERDI* (Pl. E, 4), which is traversed by the tramway (No. 5; p. 130) to the *Porta Volta*. To the right is the former *Casino de' Nobili* (Nos. 2 & 4), with a Renaissance court by Bramante. — In the *Via del Monte di Pietà*, the second side-street on the right, is the handsome *Cassa di Risparmio*, or savings-bank, by Balzaretti. — The *Via di Brera*, forming a prolongation of the *Via Giuseppe Verdi*, leads to the —

\***Palazzo di Brera** (Pl. E, 3; No. 28), built for a Jesuit college by *Richino* in 1651 et seq., since 1776 the seat of the *Accademia di Belle Arti*, and now styled *Palazzo di Scienze, Lettere ed Arti*. It contains the *Picture Gallery* described below, the *Library* founded in 1770 (300,000 vols.; adm., see p. 131), the *Reale Gabinetto Numismatico*, or *Collection of Coins* (50,000; adm., see p. 131), and the *Observatory*, founded in 1766.

In the handsome *COURT* is a bronze statue of *Napoleon I.*, as a Roman emperor, by *Canova*, considered one of his finest works (1810), erected here in 1859. By the staircase, to the left, the statue of the celebrated jurist *Cesare Beccaria* (1738-94), who was the first scientific opponent of capital punishment. The court is also adorned with several other statues.

The staircase ascends to the first floor, on which is the \***Picture Gallery** or *Pinacotēca*, founded in 1809. Adm., see p. 131; catalogue (1904), 1 fr.; large scientific catalogue in preparation. Director, *Dr. G. Sinigaglia*. The collection has been greatly enlarged in recent years by bequest and purchase; and in 1899-1902 it was rearranged according to schools by *Corrado Ricci*, the late director (p. 484). — The chief strength of the collection lies in the large number of works by N. Italian masters. Among the paintings of the 15th cent., the three examples of *Mantegna* (Room IX) rank first. The collection also affords an instructive survey of the progress of *Carlo Crivelli* (R. IX), a master who flourished in 1468-93 and connects the Paduan school with that of Venice. The most notable works of the latter school are *The Preaching of St. Mark* by *Gentile Bellini* (R. V), three works by *Giovanni Bellini* (R. IX), and three by *Cima da Conegliano* (R. V); and of a later period *The Finding of Moses* by *Bonifazio I.* (R. IV), the *Portrait of Porcia* and the *St. Jerome* by *Titian* (R. VI), *Tintoretto's* *Finding of the body of*

St. Mark (R. IV), and the admirable series of portraits by *Lorenzo Lotto* (R. VII), rivalled by *Giov. Batt. Moroni* of Bergamo (R. III). The Lombard pupils of *Leonardo da Vinci* are amply and adequately represented in RR. XIV and XV. The Madonna in a bower of roses (R. XVI) is the best of the oil-paintings by *Bernardino Luini*, and the best of his frescos are the Madonna with SS. Anthony and Bar-



bara (R. II) and the Burial of St. Catharine (R. XVI). The schools of Emilia are illustrated by interesting works by the Ferrarese masters *Ercole de' Roberti* and *Dosso Dossi* (R. XX). Of *Correggio* the collection now possesses an admirable early work (R. XX). The examples of the masters of Central Italy are few in number, but they include not only exquisite works by the Umbrians *Gentile*

da *Fabriziano* and *Piero della Francesca* (R. XXV), but also *Raphael's* far-famed *Sposalizio* (R. XXII), the chief work of his first Umbrian period, and *Bramante's* vigorous frescoes (R. XXIV), which are perhaps the most valuable of the recent acquisitions. *Domenichino* and *Guercino* (R. XXVII) represent the Italian masters of the 17th century. The most important works of foreign schools are the portraits of ladies by *Van Dyck* (R. XXXI) and by *Rembrandt* (R. XXX).

From Room I, in which admission-tickets are obtained, we enter (to the right) —

Room II., a long gallery, hung with frescoes of the Lombard School. To the left, 15. *Bramantino*, Madonna enthroned, with angels; *Vinc. Foppa*, 19. Madonna with SS. John the Baptist and John the Evangelist (1485), 20. Martyrdom of St. Sebastian; 22-25. *Borgognone*, Nine saints (from San Satiro), Madonna with angels; to the right, 33. *Gaud. Ferrari*, Adoration of the Magi; to the left, *Bernardino Luini*, \*66. Madonna with SS. Anthony and Barbara (1521), 73. Sacrifice to Pan, 74. Apollo and Daphne, 76 (r.). Birth of Adonis, these three from the Casa della Pelucca (p. 136). — The Anteroom on the right contains the archives and a large collection of photographs for purposes of study. — Straight on are the nine —

ROOMS OF THE VENETIAN SCHOOLS of the 15-18th centuries. Room III. To the left, *Moretto*, 91. Madonna with SS. Jerome, Anthony Abbas, and Francis (injured), 92. Assumption. — 93. *Moretto*, St. Francis; 98. *Romanino*, Madonna; 99. *Franc. Torbido*, Portrait; \*100. *Gior. Batt. Moroni*, Portrait of Navagiero, Podestà of Bergamo (1565); *Paris Bordone*, 104. Holy Family with St. Ambrose and the donor, 105. Love-scene. — \*114. *Girol. Savoldo*, \*Madonna and four saints; 116. *Cariani*, Holy Family with six saints. — 119. *Palma Vecchio*, Adoration of the Magi (completed by *Cariani*). — To the left is —

Room IV. To the left, *Paolo Veronese*, \*139. SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the finest 'conversazione' piece (see p. 291) by this master, 140. Christ at the house of Simon the Pharisee; 142. *Jac. Tintoretto*, SS. Helena, Macarius, Andrew, and Barbara. — \*\*143. *Tintoretto*, Finding of the body of St. Mark, from the Scuola di San Marco in Venice (ca. 1548; comp. p. 298); \*144. *Bonifazio*, Finding of Moses, in the style of Giorgione. — 148. *Paolo Veronese*, Adoration of the Magi (injured). — To the left is —

Room V. To the left, 160. *Michele da Verona*, Crucifixion (1501). — 164. *Gentile Bellini* (completed by *Giovanni Bellini*), Preaching of St. Mark at Alexandria, from the Scuola di San Marco in Venice (injured); \*165. *Bart. Montagna*, Madonna enthroned, with saints and angels with musical instruments, one of the master's best works (1499). — *Vitt. Carpaccio*, 170. St. Stephen and the Scribes (1514), 171. Presentation of the Virgin (1504); *Cima da Conegliano*, \*174. St. Peter with John the Baptist and St. Paul, 175. Madonna enthroned, with SS. John the Baptist, Sebastian, Rochus, and Mary Magdalen

(an early work). — 177. *Liberale da Verona*, St. Sebastian; \*176. *Cima da Conegliano*, SS. Peter Martyr, Augustine, and Nicholas of Bari. — To the right is —

ROOM VI. *Titian*, \*180. Portrait of Count Porcia (of the master's middle period, ca. 1537; injured), \*182. St. Jerome in a fine sylvan landscape, a characteristic example of his later style (about 1560).

ROOM VII \*183-185. *Lorenzo Lotto*, Three portraits.

'The fine-chiselled features (of the lady), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparency; and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect. . . . A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a pelisse with a fox skin collar; he is bare-headed and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth'. — *C. & C.*

We proceed through Room VIII and to the left enter —

ROOM IX, containing masterpieces of the 15th century. To the right, *Andrea Mantegna*, \*198. Madonna in a nimbus of angels' heads; 199. *Pietà*.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature, and imitating light, shade, and reflection with a carefulness and perseverance only equalled by Leonardo and Dürer; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.' — *C. & C.*

*Andrea Mantegna*, 200. Large altar-piece, at the top the Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 23 years old; *Carlo Crivelli*, \*201. Madonna enthroned, with four saints (1482), 202, 203. Coronation of the Virgin, with a *Pietà* above it (1493), 206. Crucifixion with the Madonna and St. John, \*207. Madonna enthroned; *Giovanni Bellini*, \*214. *Pietà*, an early and genuinely impassioned work, 215. Madonna (a late work, about 1510), 216. Madonna (an early work with Greek inscriptions). — We pass through Room VIII and to the left enter —

ROOM X. 223. *Stefano da Zevio*, Adoration of the Magi (1435); 225. *Franc. Morone*, Madonna enthroned with SS. Nicholas and Zeno; 228. *Antonio da Murano* and *Giov. Alemanno*, Madonna with saints.

ROOM XI (18th cent.). 230. *Giov. Batt. Tiepolo*, Battle-piece (sketch); 235, 236. *Bern. Belotto*, Landscapes (near Varese); 242. 243. *Franc. Guardi*, The Grand Canal in Venice. — We next enter the seven —

ROOMS OF THE LOMBARD SCHOOLS. ROOM XII. No number, *Defendente de Ferrari*, SS. Catharine and Sebastian, St. Andrew; 248. *Vinc. Civerchio*, Adoration of the Child. — ROOM XIII. To the right, 259, 258. *Borgognone*, Madonna with a Carthusian monk and SS. Clara, Jerome, Ambrose, and Catharine, with a *Pietà* above it.



ROOMS XIV and XV. School of Leonardo da Vinci. To the right, 262. *Gian Pietrino*, Mary Magdalen; 265. *Bern. Lanini*, Madonna and Child with St. Anna, 271. *Bern. de' Conti*, 'La Vierge aux Rochers' (copies of Leonardo's pictures in the Louvre). — ROOM XV. To the right, 276. *Cesare da Sesto*, Madonna under the laurel-tree; 277. *Gaud. Ferrari*, Madonna; 278. *Franc. Napoletano*, Madonna; 280. *Leonardo da Vinci*(?), Head of Christ, a drawing (injured): 281. *Boltraffio*, Kneeling donors, remains of a larger altar-piece; *Andr. Solurio*, 282. Portrait of a man, 285. Madonna with SS. Joseph and Jerome, an early work (1495; restored); 286. *Sodoma*, Madonna.

ROOM XVI, with pictures and frescoes by *Bern. Luini*. In the 1st Section: 41-44. Angels (from the former Monastero delle Vetere at Milan); \*288. St. Catharine placed in her sarcophagus by angels, with the inscription C. V. S. Ch., i.e. 'Catharina Virgo Sponsa Christi' (from the Casa della Pelucca, p. 136); 289. Madonna in a grove of roses. In the 2nd Section (an imitation of the Chapel of St. Joseph in the old church of Santa Maria della Pace): 294-305. Scenes from the life of the Virgin, with angels.

ROOM XVII. To the right, 321. *Gaud. Ferrari*, Martyrdom of St. Catharine of Alexandria. — 309. *Bramantino*, Crucifixion; 308. *Borgognone*, Assumption and Coronation of the Virgin (1522); 307. *Vinc. Foppa*, Madonna enthroned with angels, and six panels with figures of saints. — \*310. *Bern. Zenale*(?), Madonna enthroned, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico il Moro, his wife Beatrice d'Este, and their two children. — On an easel: 319. *Boltraffio*, Portrait of Girolamo Casio, the poet (injured; in an old frame). — In the middle, Drawings (15-18th cent.) by *Gaud. Ferrari*, *Primaticcio*, *Guercino*, *Sim. Cantarini*, and others.

ROOM XVIII contains works of the 17-18th centuries. — Farther on are the two —

ROOMS OF THE SCHOOLS OF THE EMILIA. ROOM XIX. To the right, 417. *Fil. Mazzola*, Portrait. — ROOM XX. To the right, \*428. *Ercole de' Roberti*, Madonna enthroned with SS. Anna, Elizabeth, Augustine, and the beatified Pietro degli Onesti (from Santa Maria in Porto Fuori at Ravenna); 429. *Lor. Costa*, Adoration of the Magi (1499); 431-433. *Dosso Dossi*, Francesco d'Este as SS. George, John the Baptist, and Sebastian. — 438. *Garofalo*, Pietà (1527). — 439. *Garofalo*, Crucifixion; 447. *Cos. Tura*, Fragment of a Crucifixion; 448. *Franc. Francia*, Annunciation; 449. *Franc. Cossa*, Two wings of an altar with SS. Peter and John the Baptist. — On an easel: \*427. *Correggio*, Adoration of the Magi, an early work in the master's Ferrarese style. — We next enter —

ROOM XXI: Schools of the Romagna. To the right, *Nicc. Rondinelli*, 452. St. John the Evangelist appearing to Galla Placidia (p. 410), 453. Madonna enthroned, with four saints. — We now enter the four —

ROOMS OF THE SCHOOLS OF CENTRAL ITALY (the Marches, Tuscany, Umbria, etc.).

Room XXII. \*\*472. *Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of San Francesco in Città di Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of *Perugino* (now at Cæän), in whose studio Raphael then worked. 'In both paintings the top is rounded, and in both a small polygonal temple, a charming forecast of Bramante's buildings, rises in the background. The central part of the foreground is occupied by the long-bearded high-priest, who joins the hands of the bridal pair; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors, the most passionate of whom breaks his shrivelled wand. A closer examination of Raphael's work, however, divulges so many points of divergence, as to make the observer almost oblivious to its Peruginesque character. The transposition of the bride and bridegroom with their attendant groups to opposite sides of the canvas is a purely external difference and one of little significance, but the conception and drawing of the individual figures and the more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — '*Raffaël und Michelangelo*', by Prof. Anton Springer.

Room XXIII. To the right, *Luca Signorelli*, 477. Madonna, 476. Scourging of Christ (early works); \*475. *Benozzo Gozzoli*, Miracles of St. Dominic (part of an altar-piece).

Room XXIV. \*489-496. *Bramante*, Heraclitus and Democritus, with six figures of heroes and minstrels, fragments of frescoes from the Casa Panigarola (now Prinetti) in Milan. — Room XXV. To the right, \*497. *Gentile da Fabriano*, Altar-piece, above, Coronation of the Virgin, with four saints, on the predella, Charming scenes from the life of the Virgin (early work). — 503. *Giov. Santi* (father of Raphael), Annunciation; 507. *Timoteo Viti*, Annunciation with SS. John the Baptist and Sebastian. — 505. *Luca Signorelli*, Madonna enthroned with four saints; \*510. *Piero della Francesca*, Madonna enthroned with saints, angels, and the worshipping donor, Duke Federigo da Montefeltre. — Then come to the two —

ROOMS OF THE BOLOGNESE SCHOOL (16-17th cent.). Room XXVI. To the left, 538. *Guido Reni*, SS. Peter and Paul. On an easel: 513. *Franc. Albani*, Dance of Cupids. — Room XXVII. 550. *Domenichino*, Madonna enthroned, with SS. John the Evangelist and Petronius; 556. *Guercino*, Expulsion of Hagar. — Room XXVIII: Roman School (16-17th cent.). To the right, 565. *Ang. Bronzino*, Portrait of Andrea Doria (p. 79) as Neptune; 574. *Fed. Baroccio*, Martyrdom of St. Vitalis (1583); 583. *Sassoferrato*, Madonna.

Room XXIX: Schools of Genoa and Naples. To the right, 603. *Luca Giordano*, Madonna and saints; 607. *Salv. Rosa*, Landscape, with St. Paul the Hermit. On an easel: 613. *Ribera*, St. Jerome.

ROOMS XXX and XXXI: Foreign Schools. Room XXX. To the right, 620. *Herri de Bles*, Adoration of the Magi; 655. *Jan Brueghel*, Village-street (1607). On an easel: \*614. *Rembrandt*, Portrait of his sister, an early work (1632). — Room XXXI. To the right, 679. *Rubens*, Last Supper (from Malines; ca. 1615-20); 699. *Jac. Jor-*

*daen*, Abraham's sacrifice; 701. *A. van Dyck*, Madonna and St. Anthony of Padua. Near the window: 706. *Raphael Mengs*, Dom. Annibali, the singer (1750). On an easel: \*700. *Van Dyck*, Princess Amalie of Solms.

The following rooms contain works of the 19th century. In Room XXXII, near the 2nd window: *Fr. Hayez*, Portraits of Manzoni (No. 38), Massimo d'Azeglio (54), and Ant. Rosmini (56). — In Rooms XXXIII-XXXV are competitive designs by pupils of the academy (XXXIII. *Andr. Appiani*, *Franc. Hayez*, *Dom. Induno*, *Ruff. Casnedi*; XXXIV. *Eleut. Pagliano*, *Lod. Pogliaghi*, *Mosè Bianchi*; XXXV. *Gaet. Previati*, *Fil. Carcano*, *Am. Caynoni*). Room XXXV. also contains: *Appiani*, Portrait of Ugo Foscolo; *P. Treubetzkoy*, Bust of Giov. Segantini.

At No. 18 Via di Borgo Nuovo, behind the Brera, is the **Palazzo Crespi** (Pl. E, 3), containing an important \**Picture Gallery* (ca. 200 pictures by old masters), to which admission is courteously granted on previous application. Catalogue in preparation.

Room I. *Titian* (Bern. *Licinio?*), \*Portrait of a woman ('la Schiavona'); *Bacchiacca*, Adoration of the Magi. — To the right is —

Room II. On easels: *Florentine School* (not *Michael Angelo*), Madonna; *Mariotto Albertinelli*, \*Adoration of the Child; *Franc. Francia*, \*St. Barbara; *Correggio*, \*Adoration of the Child, early work in the master's Ferrarese style; *Liberale da Verona*, Madonna; *Franc. Granacci*, State-entry of Charles VIII. into Florence. — On the walls: *Canaletto* (Ant. *Canale*), The Grand Canal in Venice; *Bern. Licinio*, Holy Family; *Bacchiacca*, Madonna: *Seb. Mainardi*, Society of the Rosary (1495); *Dom. Morone*, \*The fall of the Bonacolsi (p. 257), with an interesting representation of the Piazza Sordello (1490). — In the first side-room are some Netherlandish and German works (*B. Bruyn*, Portrait). — In the second side-room: *Piero di Cosimo* (?), Portrait; *Franc. Caroto*, \*Holy Family (1530); *Gior. Batt. Tiepolo*, Vision of St. Anna (with the sketch beside it), the Beata Ladinia; *Ribera*, St. Jerome; *Bart. Veneto*, Madonna; *Marco Basaiti*, Madonna with two saints (1521); *Gior. Batt. Moroni*, Portrait; *Battista del Dosso*, Portrait; *J. L. David*, Portrait.

Room III. On easels: *Lor. Lotto*, \*Holy Family; *Bern. Luini*, St. Jerome; *Gianpietrino*, Madonna; *Ambr. de Predis*, Madonna; *Andr. Solario*, Portrait; *Gior. Ant. Boltraffio*, Madonna. — On the walls: *Solario*, Christ in an attitude of blessing; *Girol. Savoldo*, Adoration of the Child; *Romanino*, \*Bearing of the Cross; *Gianpietrino*, Holy Family; *Boccaccio Boccacino*, Madonna; *Gior. Bellini*, \*Madonna; *Paris Bordone*, \*Shepherd and nymph; *Moretto*, \*Visitation; *Palma Vecchio*, Christ arisen; *A. Solario*, Madonna, The Virgin at prayer, Ecce Homo; *Gaud. Ferrari*, Madonna; *Ambr. Borgognone*, \*Adoration of the Child; *Vinc. Foppa*, Madonna; *Marco d'Oggiono*, Altar-piece in three parts, Madonna enthroned with angels, saints and adoring donors.

In the BEDROOM: *Gaud. Ferrari*, \*Pietà.

Adjacent, at the junction of the Martesana (p. 166) with the Naviglio, is the church of **San Marco** (Pl. E, 3), originally a Gothic building of the 13-14th cent., but entirely modernized in 1690. The transept contains the Gothic tombs of Beato Lanfranco-Settala (d. 1243), by *Giovanni di Balduccio* (p. 148), and the jurist Salvarinus de Aliprandis (d. 1344), by one of the sculptors known as the *Campionesi* (see p. 184).

To the N.W. of the Brera is the church of **San Simpliciano** (Pl. D, 3), a fine Romanesque structure, repeatedly altered at a later date; it contains a Coronation of the Virgin by *Borgognone* (restored; in the apse). — Farther to the N., in the Corso Gari-

baldi (r.), not far from the Porta Garibaldi, is the Gothic double church of **Santa Maria Incoronata** (Pl. D, 1), built in 1451-87. The Cappella Bossi contains the tombs of Giovanni Tolentino (d. 1517) and Archbishop Gabriele Sforza (d. 1457), the former in the style of *Andrea Fusina*.

To the S. W. of the Brera lies **Santa Maria del Carmine** (Pl. D, 3, 4), a Gothic cruciform church of the 15th cent., but now entirely modernized. In the right transept is an Adoration of the Child, by *Vinc. Civerchio* (?). — The PALAZZO CLERICI (now a law-court), in the adjacent Via Clerici (Pl. E, 4), contains an admirably-preserved \*Ceiling Fresco by *G. B. Tiepolo* in a handsome baroque room (always open).

**b. From the Piazza del Duomo and the Piazza de' Mercanti to the Castello and the Arco della Pace.**

To the W. of the Piazza del Duomo, beyond the Via Carlo Alberto (p. 136), lies the \***Piazza de' Mercanti** (Pl. E, 5), the central point of the mediæval city, and formerly provided with five gates. In the centre of the Piazza is the building which was formerly the *Palazzo della Ragione*, a large hall erected in 1228-33 by the podestà (or mayor) Tresseno, to whom an equestrian relief was placed on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari or heretics burned by him were the Waldensians). — On the N. side of the piazza is the *Palazzo dei Giureconsulti*, with an old tower, erected by Vinc. Seregni (1564). On the quaint-looking S. side are the Gothic *Loggia degli Osii*, erected in 1316 in black and white marble (restored in 1902-4), and the *Collegio dei Nobili*, also by Vinc. Seregni (1564). — Through the Via Cesare Cantù to the *Biblioteca Ambrosiana*, see p. 151.

The Piazza de' Mercanti is adjoined on the N.W. by the new PIAZZA CORDUSIO (Pl. D, E, 5), commonly known as *Piazza Ellittica*, from its elliptical shape. On the S.E. side, beside the Via Orefici, are the offices of the Venetian *Società delle Assicurazioni Generali*, by Luca Beltrami, and on the S. side rises the *Exchange*, with a fine covered court, by L. Broggi (1899-1901; adm. 1-3 p.m.). Facing the Via Dante, on the N.W. side of the Piazza, is a bronze statue (by Luigi Secchi; 1899) of *Gius. Parini* (1729-99), author of the satiric poem 'Il Giorno'.

From the Piazza Cordusio a new series of streets leads in a direct line to the Castello. The first part of this thoroughfare is the wide and handsome VIA DANTE (Pl. D, 5, 4; tramways Nos. 3 & 4, see p. 130), which is continued, beyond the Foro Bonaparte, by the Via Cairóli (Pl. D, 4). In the Foro Bonaparte, which was laid out under Napoleon I. on the site of the castle-moat, is a bronze *Equestrian Statue of Garibaldi*, by Ettore Ximenes (1895). The allegorical female figures on the pedestal represent Revolution and Liberty.



The \***Castello Sforzesco** (Pl. C, 3, 4), the castle of Milan, a rectangular building, defended by four corner-turrets and a curtain wall, was originally built in 1368 as the *Castello di Porta Giovia* by Galeazzo II. Visconti (1355-78), adjoining the old Porta Giovia. It was destroyed by the Ambrosian Republic (p. 132) in 1447, but was rebuilt and enlarged by the Sforza after 1450 and beautified by *Bramante*, *Leonardo da Vinci*, and other masters. Frequently since the French invasion (1499) the castle has been the focus of struggles for the possession of Lombardy. Under the Austrian régime it was converted into barracks. Since 1893 it has been restored in the 15th cent. style from the plans of *Luca Beltrami*, and it now contains the municipal art-collections.

In the centre of the main façade, facing the Piazza Castello, rises the Torre Umberto Primo (230 ft. high), a tower-gateway erected in 1901-5 in imitation of the early-Renaissance tower built by *Filarete* (p. 133) and destroyed by an explosion of gunpowder in 1521. The two round towers (102 ft. high) at the corners, the Torrión Santo Spirito on the left and the Torrión dei Carmini on the right, were restored in 1894 and 1904 and now serve as reservoirs for drinking-water. — On the N.E. side, beside the Torre delle Asse, is the Ponticella di Lodovico il Moro, a bridge over the castle-moat with an elegant loggia; it was reconstructed by *Bramante* after 1490 and restored in 1903.

The main entrance (open at the same hours as the museum) opens on the Piazza d'Armi, the large anterior court. At the back of this, to the left, is the **ROCCHETTA**, erected by Francesco Sforza on the foundations of the Visconti castle, with a windowless façade, a new curtain-wall, and the square Torre di Bona di Savoia (1477; 140 ft. high); to the right is the **CORTE DUCALE**, the new palace of the Sforzas, with Gothic windows (restored) and a curtain-wall. The passage between the two palaces opens on the Nuovo Parco (p. 151).

In the N.W. angle of the court of the **CORTE DUCALE** is the *Loggetta*, a graceful Renaissance structure, erected by *Ben. Ferrini* in the time of Galeazzo Maria. The building now accommodates the \***Museo Archeologico ed Artistico** (adm., see p. 131; no catalogue).

On the groundfloor is the **MUSEO ARCHEOLOGICO**, formerly (1862-98) in the Brera. This includes prehistoric articles and antiques discovered in Lombardy and mediæval and modern sculptures.

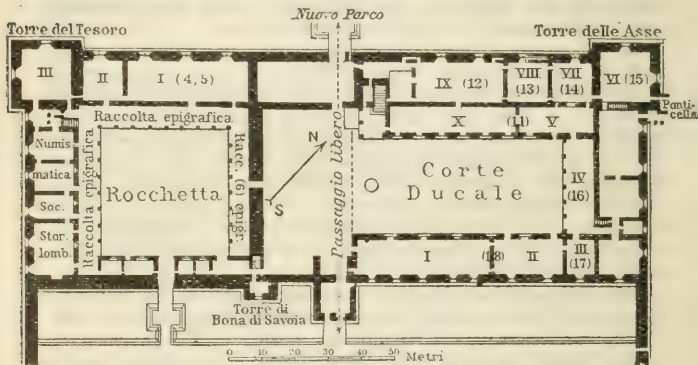
**I. Room.** In the first division are Egyptian and prehistoric antiquities. In the second division are Etruscan, Greek, and Roman antiquities. In front, four antique porphyry columns; among the sculptures is a torso of Venus (found at Milan in 1905), recalling the Capitoline Venus.

**II. Room.** Early mediæval sculptures (6-13th cent.). Entrance-wall: Fragments of frescoes and architectural fragments from the former convent-church of Santa Maria d'Aurona (some still in the Longobardic style). In front, Case with articles found in Longobardic graves at Fornovo di San Giovanni. — Left wall: Romanesque architectonic fragments from the churches of Sant' Eustorgio and San Celso (12th cent.). — Exit-wall: Remains from the cloisters of the convent of Santa Radegonda (12th cent.);



reliefs from the *Porta Romana* (1174) and *Porta Tosa* (caricatures of Emp. Frederick Barbarossa and the Empress Beatrice?).

III. Room (*Sala di Balduccio da Pisa*), with traces of the original ceiling-paintings (Resurrection and Saints), by *Vinc. Foppa*. Lombardic and Pisan sculptures and works by the Campionesi (14th cent.; see p. 184); capitals and sculptures from the church of Santa Maria in Brera, by *Giov. di Balduccio* (1347); statue of the Madonna, from the cathedral. In the centre, large "Monument of Bernabò Visconti (p. 127), in the style of *Bonino da Campione*, executed during Bernabò's lifetime (ca. 1370-80), for the old church of San Giovanni in Conca, with numerous traces of gilding. On the sarcophagus are reliefs of the Evangelists, the Crucifixion and a Pietà, and the Coronation of Mary; above, the equestrian statue of Bernabò and two Virtues (Fortitude and Justice). By the exit-wall is the monument



of Regina della Scala, wife of Bernabò, and the portal of the church of San Gottardo (p. 136).

IV. PORTICUS (*Sala Aperta*). On the right wall, monument of the Rusconi family of Como (c. 1400), and sculptures from the *Porta Orientale* (*Porta Venezia*). — In the adjacent COURT, to the left, baroque portal of the time of Philip III., surmounted by the arms of the Visconti and the Sforza; opposite, on the right, marble portal from the Banco Mediceo dei Portinari, built for Cosimo de' Medici by *Michelozzo* in 1457-70, with the arms and portraits of Francesco Sforza and his wife Bianca Maria Visconti.

V. ROOM, the former chapel (*Cappella Ducale*), with the sadly damaged remains of ceiling-frescoes (Resurrection, Annunciation) by *Stefano de' Fedeli*, *Giov. di Montorfano*, and others (1473). Late-Gothic sculptures (ca. 1400-50), mostly from the cathedral; early-Renaissance pulpit from San Pietro in Gessate, assigned to *Michelozzo*. The cases contain objects from the Castello and new acquisitions (vessels, glass, weapons, etc.). — Straight on is the —

VII. ROOM (*Sala dei Ducali*), with a ceiling tastefully decorated with the arms and initials of Galeazzo Maria Sforza on a blue ground. Early-Renaissance sculptures, showing the influence of Donatello (ca. 1450): to the right, "Tabernacle with six angels, by the *Master of San Trovaso*; two angels, and a relief of the Tiburtine Sibyl announcing the Nativity to Augustus (or of Louis the Saint on a Crusade), by *Agostino di Duccio* (?), from Rimini; and a relief-bust of a girl, by *Franc. di Simone* (?). By the window-wall, *Caradosso*, marble tabernacle, with St. Sebastian (studio-piece). — To the right is the —

VI. ROOM (*Sala delle Asse*), intended for memorials of the Sforzas. The fine ceiling-paintings (restored in 1901-2) are ascribed to *Leonardo da*

Vinci (1498). The ceiling presents the appearance of a huge arbour ('percolato'), among the dense branches of which are golden cords (the crest of Lodovico il Moro) and tablets with inscriptions. — To the left is the —

VIII. Room (*Sala delle Colombine*), with well-preserved ceiling and wall decorations on a red ground. (The white dove in an aureole is the crest of Bona di Savoia; beside it is her motto, 'à bon droit'.) Sculptures of the best Lombard period (c. 1500). Entrance-wall: *Giov. Ant. Amadeo*, Adoration of the Child, a relief from Cremona (1482). Exit-wall: Medallion portrait of Lodovico il Moro; half-length of a woman and relief of the Madonna, by *Tomm. Rodari*. In the centre, half-length of a woman ('La Mora'), by *Amadeo* (?); Ecce Homo, by *Cristof. Solari* (?).

IX. Room (*Sala degli Scarlioni*). Sculptures of the 16-18th centuries. In the first division: *Andr. Fusina*, Tomb of Bishop Batt. Bagaroto (1519); *Bambaia*, Portions of the monument of Gaston de Foix (p. 420), ordered in 1515 by Francis I. but never completed, with the recumbent \*Statue of the hero, and casts of the remaining portions; near the window. *Bambaia*, Monument of the poet Lancino Curzio (d. 1513). — In the second division: \*Bronze Bust of Michael Angelo, by one of his pupils (replica in the Louvre). In the cases, ornamental locks, keys, etc.

X. Room. Terracottas of the 12-16th cent., from Milan and Cremona, including large medallion heads from the former Banco Mediceo (p. 148).

The staircase at the end of R. X, affording an excellent view of the elegant Gothic window in R. IX (to the right), leads to the *Loggetta* (p. 147), on the first floor of which is the —

\*MUSEO ARTISTICO MUNICIPALE. This collection, founded in 1874 and since then considerably extended, originally occupied the former Salone in the Giardini Pubblici.

I. ROOM (*Sala delle Guardie*; No. 11 on the Plan). The first division contains a valuable collection of \*Majolica: Milanese fayence (18th cent.), including imitations of Chinese and Japanese porcelain; fine Italian majolica of the 16th cent., with sumptuous specimens from Urbino (Case 3, in the middle), Gubbio, and Deruta (Case 4); fine Persian tiles (window-wall to the right), and Hispano-Mauresque majolica (centre of the left wall). Then, Chinese and European porcelain, including examples from Capodimonte and Ginori. — Second division: in the central cabinets are ivory carvings (in Cab. 8, Roman, early-Christian, and mediæval), niello works, Limoges enamels, glass (goblet of the Sforzas; 16th cent.); on the walls are lace, costly textiles, oriental and other costumes, stained glass, etc. — From the first division we enter the —

II. ROOM (*Prima Sala Ducale*; Pl. 12). To the left, Italian iron-work and bronzes (16-18th cent.), including several elegant caskets and a bust of Costanza Buonarelli, by *Lor. Bernini*. By the first window, Ecclesiastical jewellery (14-16th cent.). By the exit, Japanese bronzes and armour. On the walls is Flemish tapestry (17th cent.).

III. ROOM (*Seconda Sala Ducale*; Pl. 13). Italian furniture (16-17th cent.), including several bridal chests; collection of frames (15-17th cent.); early Flemish tapestry (15th cent.), with the Raising of Lazarus. — IV. ROOM (*Terza Sala Ducale*; Pl. 14). Furniture and frames of the 17-18th centuries.

V. ROOM (*Sala della Torre*; Pl. 15). Ethnographical collections.

VI. ROOM (*Sala di Milano*; Pl. 16). Objects of interest connected with Milan; ancient views of the city, cathedral, and castello; large banner of St. Ambrosius, carried in municipal processions; coins and medals; original of the treaty made between Milan and Louis XII. in 1502; fourteen medallion portraits of the Sforzas and Emp. Maximilian I., by *Bern. Luini* (ca. 1530).

VII. & VIII. ROOMS (*Sale della Pinacoteca*; Pl. 17, 18): \**Pinacoteca*, or gallery of old masters. In Room VII. To the left, *Vinc. Foppa*, Martyrdom of St. Sebastian; *Moretto*, St. Ursula, John the Baptist, the Prophet Jeremiah.

VIII. ROOM. To the right, 27. *Cariani*, Lot and his daughters; 28. *Bern. Licinio*, Double portrait; 32. *Lor. Lotto*, Portrait of a youth; 58. *Por-*

*denone*, Portrait of a gentleman, with a lap-dog; 59. *Jac. Bassano*, Portrait of a general; 64. *Tintoretto*, Doge Jac. Soranzo; 65. *G. B. Moroni*, Portrait; 78. *G. B. Tiepolo*, Communion of St. Lucia; 83. *Fr. Guardi*, Sea-piece with ruins; no number, *G. B. Moroni*, Death of St. Peter Martyr; 130. *Greuze*, Girl's head; 106. *P. Potter*, Swine (1649); 145. *Van Dyck*, Henrietta Maria, wife of Charles I. of England (school-piece?). — 178. *C. F. Nuvoloni*, Madonna. — *Fra Vittore Ghislandi* (p. 212), 202. Portrait of himself, 203. Portrait of a monk; 228. *Al. Magnasco*, Market-scene; \*249. *Ant. da Messina*. Portrait of a man in a laurel wreath; \*253. *Correggio*, Holy Family, the so-called Madonna Bolognini, an early work in the master's Ferrarese style; *Bottraffio*, 280. Madonna, 279, 281. Altar-wings with saints and donors; \*283. *Sodoma*, Archangel Michael; 306. *Gianpietrino*, St. Mary Magdalen; no number, *Borgognone*, St. Jerome; 305. *V. Foppa*, Madonna. — In the centre, choir-books (14-16th cent.), drawings, etc. — On the right side-wall are Milanese frescoes (15th cent.) from the demolished churches of Santa Chiara and Santa Maria del Giardino. — From the small exit-door at the end of this room we may proceed by the curtain-wall and a flight of steps to a side-entrance to the Modern Gallery (see below).

The **ROCCHETTA** has lost almost the whole of its artistic decoration. The *Epigraphical Section* of the Archæological Museum is arranged under the arcades of the court (catalogue by Em. Seletti). The rooms on the S.W. side of the groundfloor contain the collections of the *Società Numismatica Italiana* (coins) and the archives of the *Società Storica Lombarda*. The three large rooms on the N.W. side of the groundfloor, and the first and second floors are occupied by the *Galleria d'Arte Moderna* (adm. see p. 131), which was founded in 1903. The first floor also contains the *Museo del Risorgimento Nazionale* (adm., see p. 131), with a collection of patriotic objects from the time of the Cisalpine Republic down to the present day.

The **Galleria d'Arte Moderna** includes a collection of sculpture and paintings of the 19th cent., chiefly by artists of Lombardy, and the municipal collection of coins and medals. Guide (1903), 60 c.

**GROUND FLOOR.** — I. ROOM (*Sala del Consiglio*). Sculptures, including numerous statues and busts of famous men (*Ang. Pizzi*, Napoleon I.; *Od. Tabacchi*, Arnold of Brescia); also, *C. Pandiani*, Camilla; *Canova*, Benevolence. — II. ROOM (*Sala delle Sculture*). Among the reliefs: *Pompeo Marchesi*, Socrates and Alcibiades; *Pietro Tenerani*, Christian martyrs in the Colosseum; *Ach. Alberti*, Socrates as an orator. — III. ROOM (*Sala del Tesoro*), with the remnants of a fresco of Mercury or Argus, by *Bramante* (?): sculptures; cartoons by *Andr. Appiani*; coins and \*Medals. — The staircase beside the exit leads to the —

**FIRST FLOOR**, the principal saloon on which, formerly the *Sala della Bralla* (159 ft. long and 59 ft. broad), has been divided into two rooms (IV, V) IV. ROOM (gallery). Pictures of the beginning of the 19th cent. by *A. Appiani*, *M. Knoller*, *Mauro Conconi*, and others. Sculptures: *Canova*, Hebe (model); *Vinc. Vela*, Spring. — V. ROOM (left). Six tapestries from Mantua, perhaps from designs by pupils of *Raphael*. On the entrance-wall: *Prud'hon*, Portrait; 2nd division: *Girol. Induno*, Interior ('la Garibaldina'); 3rd division: *Fr. Hayez*, Portraits of Manzoni, Rossini, and Cavour; opposite, by the window: *Hayez*, Despair. The kiss; 4th division: *Ub. dell'Orto*, Mountain-pasture; rear-wall: *Girol. Induno*, Victor Emmanuel II. Sculptures: by the second window, *Thorvaldsen*, Count Sommariva; *Canova*, Vestal virgin; in the centre, *Gior. Strazza*, Ishmael in the desert; *Franc. Barzaghi*, Phryne; by the last window, *Enr. Butti*, Miner. — VI. ROOM (gallery). Window-wall: *Ang. dall'Oca Bianca*, Ave Maria; *Gaet. Chirici*, The masquerader; *Andr. Achenbach*, Sea-piece; *W. Trübner*,

Transitoriness; *Th. Coutoure*, The lunatic; *A. Achenbach*, Sunset at Porto Venere. — We ascend to the —

SECOND FLOOR. — VII. Room. Water-colours by *Mosè Bianchi* and others; miniature copies. — VIII. Room. Designs by *Gius. Maggiolini*, the wood-carver. — IX. Room. Paintings by *Dom. Morelli*, *Girol. Induno*, *Fil. Palizzi*, and others; engravings by *Mariano Fortuny*. — X. Room. Municipal archives; cartographical division: *Raccolta Vinciana* (literature relating to Leonardo da Vinci), founded in 1905. — XI. Room. Ancient views of Milan. — From Room VII we turn to the left into Room XII. (gallery). Window-wall: *Giac. Farretto*, The picture-restorer (Vandalismo), The mouse; *Fil. Carcano*, Workers on the Exhibition buildings after work-hours, Interior of the church of San Celso in Milan; *Dom. Morelli*, The masquerade; *Am. Cagnoni*, Portrait; *Mosè Bianchi*, Eve of the church-festival, Stormy passage on the lagoons. Harbour of Chioggia, Washerwomen, etc.: *Leon. Bazzaro*, Nun taking the veil. Also, Cartoons by *Appiani* and others; near the exit. *P. Troubetzkoy*, Equestrian statue of Tolstoi. — XIII. Room (upper gallery of the Sala della Balla). Pictures by *Gius. Zanetti*, *Girol. Induno*, and others; sculptures by *Inn. Fraccaroli* and *Abb. Sangiorgio*.

The open space at the back of the Castello, originally the pleasure of the Visconti and Sforza, was converted in 1893-97 into the still somewhat shadeless **Nuovo Parco** (Pl. B, C, 2-4). In the N. part of the grounds are a number of buildings for the *Exhibition of 1906* and the **Arena** (Pl. C, 2), an amphitheatre built in 1805 for races, etc., recently used also as a skating-rink. Hard by are the *Torre Stigler*, an iron belvedere, erected for the Exhibition of 1894 and commanding an extensive \*Panorama of Milan, the plains of Lombardy, and the Alps (adm. 25 c.; ascent only on Sun. in clear weather. in summer in the evenings also), and the *Montagnola*, a low hill with a café-restaurant.

The N. W. side of the park is bounded by the *Porta del Sempione* (tramway No. 3, see p. 130), the name of which refers to the construction of the Simplon road (p. 3), and the **Arco della Pace** (Pl. B, 2), a triumphal arch of white marble, begun by *L. Cagnola* for the Foro Bonaparte (p. 146) in 1806 and completed under the Austrians in 1838. Most of its sculptures are by *Pompeo Marchesi*. The remainder of the *Buildings for the Exhibition of 1906* are situated in the Piazza d'Armi, at the W. end of the Via Abbondio Sangiorgio (Pl. B, A, 2; tramway from the Nuovo Parco).

To the S. W. of the Castello lies the *Stazione Ferrovie Nord* (Pl. B, C, 4; p. 128), passing which and following the Via Boccaccio and the Via Caradosso (Pl. B, 5), we reach the church of *Santa Maria delle Grazie* and *Leon. da Vinci's Last Supper* (p. 154).

### c. West Quarters of the City. Biblioteca Ambrosiana. Santa Maria delle Grazie. Sant' Ambrogio.

From the S. W. corner of the Piazza de' Mercanti (p. 146) the Via Cesare Cantù leads to the Piazza della Rosa. At No. 2 in the latter, the building erected for it in 1603-9 by *Fabio Mangone*, is the celebrated \***Biblioteca Ambrosiana** (Pl. D, E, 5), which contains 175,000 vols. of printed books and 8400 MSS., and also a valuable collection of pictures (adm., see p. 131; entrance from the reading-room, to the



right, in the court). The director of the library is *Cav. Sacerdote Ceriani*, the Orientalist.

In the *Biblioteca*, which is on the groundfloor, many of the most interesting MSS. are exhibited to the public. Among the chief treasures are fragments of an illuminated MS. of Homer, of the end of the 4th cent.; a copy of Virgil, with marginalia by Petrarch; a palimpsest of the 5th cent. with the Pauline epistles and other parts of Ulfila's Gothic translation of the Bible, along with a fragment of a Gothic calendar (from Bobbio, p. 361); Dante's Divine Comedy, a MS. of the first half of the 14th cent.; the celebrated 'Codex Atlanticus, being a collection of original drawings and MSS. of *Leonardo da Vinci*; a number of miniatures; letters of Lucretia Borgia, San Carlo Borromeo, Ariosto, Tasso, Galileo, Liguori, etc. — The side-rooms contain a few sculptures in marble: parts of the tomb of Gaston de Foix (p. 149); Cupid in marble, by *R. Schadow*; bust of Byron and several reliefs by *Thorvaldsen*. Also a Roman mosaic and a fresco of Christ crowned with thorns by *Bern. Luini* (1521).

On the FIRST FLOOR is the 'Pinacoteca, which has been rearranged since 1904. I. Room (Cabinet of Bronzes). Busts of Canova and Thorvaldsen, the latter by the master himself. Pictures: 46. *Raphael Mengs*, Pope Clement XIII.; *Marco Basaiti*, Risen Christ; 24. *Bart. Veneto* (not *Lorenzo Lotto*), Madonna (injured). — We ascend a short staircase and turn to the right into II. and III. Rooms: Engravings. — IV. Room. Paintings: 52. *Savoldo*, Transfiguration (copy; original in the Palazzo degli Uffizi, p. 489); *Borgognone*, \*54. Madonna enthroned, with saints and singing angels; (1485), no number, Wings of an altar with SS. Christopher and Peter Martyr, Francis, and Elizabeth; 57. *Moretto*, Death of St. Peter Martyr; \*72. *S. Botticelli*, Madonna and angels; 70. *Barocci*, Nativity; 96. *Cariani*, Bearing of the Cross. — To the right is Room V: \*312. *Giov. Batt. Moroni*, Portrait (1554); no number, *Rottenhammer*, Choir of angels; also landscapes and still-life pieces by *J. Brueghel* and others. — VI. Room: Paintings of no importance. — We return through the IV. Room to the VII. Room. Pictures: 260, 261. *Boltraffio*, Large portrait-heads of a man and a woman, in chalk; 262. *G. Ferrari*, Marriage of the Virgin; *Bramantino*, 272. Madonna with SS. Michael and Ambrose, 273. Adoration of the Holy Child (an early work); 274. *Marco d'Oggiono* and 277. *Gianpietrino*, Madonnas; 279. *Boltraffio*, Portrait; *B. Luini*, 281. Holy Family (after Leon. da Vinci's cartoon in London), 283. Youthful Christ in an attitude of benediction, 284. John the Baptist as a child; \*282. *Leonardo da Vinci* (?), Portrait (unfinished; perhaps Roberto Sanseverino?); \*285. *Leonardo da Vinci* (attributed by Morelli to *Ambrogio de Predis*), Portrait of a young lady (perhaps Madonna Bianca, daughter of Lodovico il Moro and wife of Roberto Sanseverino); 236, 233. *Titian* (copies), Adoration of the Magi, Deposition in the Tomb (originals in the Prado at Madrid); \*231. *Bonifazio I.*, Holy Family, with Tobias and the angel (restored); 230. *Jac. Bassano*, Adoration of the Shepherds. Also, Drawings of the School of Leon. da Vinci, and a few specimens from his own hand, including some caricatures. \*\**Raphael's* Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the additions of the sitting figure at the foot of the staircase, the temple-colonnade, and the portrait of Raphael himself, are unimportant. — VIII. Room: Drawings of the Lombard School, including some by *Leon. da Vinci* (the portrait of himself is a forgery, comp. p. 31); also several by *Dürer*.

At the back of the library is the Romanesque church of *Santo Sepolero* (Pl. D, 5), dating from the 11th century, with a picture by *Gianpietrino* (Madonna and angels) in the sacristy. The Via del Bollo leads hence to the W. to the Piazza San Borromeo, which contains a statue of San Carlo Borromeo and also the former —



**Palazzo Borromeo** (No. 7; Pl. D, 5). In the late-Gothic side-court of the palace are three frescoes, historically interesting for their subjects (card-players, players at ball, and a rustic dance); they are ascribed to *Michelino da Bedozzo* (ca. 1430). On the first story is a \***PICTURE GALLERY** (*Pinacoteca*) containing some important paintings and a few sculptures, chiefly of the Lombard School (adm., see p. 131; no catalogue; lists of the pictures provided).

I. Room. Madonna with John the Baptist and St. Sebastian, an alto-relief by *Marco da San Michele* (1525). Copies of ancient paintings (56. Cavalry engagement, by *Ercole de' Roberti*), etc. — II. Room. *Lombard School*, Madonna with the donor (King Francis I.?), alto-relief of the 16th cent.; *Desiderio da Settignano* (?), Bust of a girl; 155. *Giov. Ant. Boltraffio*, Head of the Virgin (fragment of a fresco); 209, 214. *Zuccarelli*, Pastel portraits of girls. This room also contains some beautiful miniatures upon copper. — III. Room. Paintings of the German and Netherlandish schools, drawings, autographs, etc. — IV. Room, containing the chief works of the collection. 4. *Marco d' Oggiono* (?), The Archangel Michael; *Gianpietrino*, 6. St. Catharine, 9. Fertility; *Gaud. Ferrari*, 10. St. Sebastian, 12. Madonna with SS. Joseph and Anthony Abbas; 13. *School of Mantegna*, Bearing of the Cross; *Gaud. Ferrari*, 14. St. Rochus, 16. Two Amoretti; \*68. *Bern. Luini*, Susanna (half-length); 69. *Fil. Mazzola*, Portrait (1468); 34. *Luini*, Holy Family; 35. *Bern. Zenale* (not *Borgognone*), Portrait of Andrea de' Novelli, Bishop of Alba; 36. *Pinturicchio*, Bearing of the Cross (1513); 37. *Cesare da Sesto*, Adoration of the Magi (early work); 43. *Lorenzo Lotto*, Crucifixion; 40. *Bart. Veneto*, St. Catharine; *Borgognone*, \*41. Madonna enthroned, 45. Madonna by a rose-hedge; *Luini*, \*44. Madonna and saints, 47. Daughter of Herodias with the head of John the Baptist; *Borgognone*, 48. Christ blessing, 49. Madonna; 50, 52. *Vinc. Foppa* (not *Borgognone*), Annunciation; 51. *Lombard School* (not *Leon. da Vinci*), Madonna; \*72. *Boltraffio*, Madonna; *Bernardino de' Conti*, 56. Portrait of Camillo Trivulzio (d. 1525), 58. Madonna.

A little to the N.W., at No. 4 Via Gorani (Pl. D, 5), is the *Casa Bazzero*, with the tower of an ancient patrician castle (13th cent.), which is visible also from the court of No. 2 Via Brisa. — The Via Santa Maria alla Porta leads farther to the N.W. to the CORSO MAGENTA (tramway to the Porta Magenta, see p. 130), in which, to the right, is the *Palazzo Litta* (Pl. C, 5), with an imposing rococo façade and a handsome staircase and court, now occupied by the offices of the State Railways (p. xvi). On the left, rises the small church of —

**San Maurizio**, or *Chiesa del Monastero Maggiore* (Pl. C, 5), erected in 1503-19 by *Giov. Dolcebuono*, a pupil of Bramante.

The INTERIOR contains numerous frescoes. Last chapel but one on the right: \*Scourging of Christ and scenes from the martyrdom of St. Catharine, painted by *Luini* about 1525. The \*Frescoes beside the high-altar are by *Luini*: above, in the centre, the Assumption of the Virgin; below, to the left, SS. Cecilia and Ursula at the sides of the tabernacle, with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor, Alessandro Bentivoglio (d. 1532; expelled from Bologna and buried here), with SS. Benedict, John the Baptist, and John the Evangelist. Above, martyrdom of St. Maurice. Below, to the right, SS. Apollonia and Lucia at the sides of the tabernacle, with the risen Christ; in the lunette, Ippolita Sforza, wife of Bentivoglio, with SS. Scholastica, Agnes, and Catharine. Above, King Sigismund presents a model of the church to St. Maurice. The frescoes in the chapels at the sides of the entrance-door are by *Aurelio Luini* and his pupils. — Behind the high-altar lies the NUNS' Choir, of the same size as the church itself. At the high-altar is a series of 9 Frescoes of the Passion; below, the lifesize figures of SS. Apollonia, Lucia, Catharine, Agatha, Sebastian, and Rochus, all by *Luini*.

Between the arches on the side-walls are 20 medallions of saints, by *Borgognone*. In the arches of the gallery above are 26 medallions of holy women, by *Boltraffio*.

Farther on in the Corso Magenta, on the right, is situated the church of **\*Santa Maria delle Grazie** (Pl. B, 5), an abbey-church of the 15th century. The choir, with its elaborate external decoration in terracotta, the transept, and the fine dome were designed by *Bramante* (1492-97).

**RIGHT AISLE.** In the 2nd chapel, John the Baptist, an altar-piece by *Giul. Bugiardini*. 4th chapel, frescoes by *Gaudenzio Ferrari*, the Crucifixion, Christ crowned with thorns, Christ scourged (1542), angels with the instruments of the Passion (on the vaulting). — In the Choir are good stalls of the Renaissance. — **LEFT AISLE.** The gorgeous Cappella del Rosario, with a defaced fresco (Adoration of the Child) by *Vinc. Foppa*, contains the mural tablet of Branda Castiglione (d. 1495), by *Giov. Ant. Amadeo*, and the family-tomb of the Della Torre (p. 127), by *Tomm.* and *Franc. da Cazzaniga* (1483; restored).

The MONASTERY, long used as a barrack, the small central cloisters of which are by *Bramante*, is now being restored by *Luca Beltrami*. The first walk of the cloisters, to the left of the choir of the church, is adjoined on the N. by the Sacristy, which contains an altar-piece by *Andr. Appiani*, a pupil of Marco d'Oggiono (John the Baptist and donor). To the right and left are relief-portraits of Lodovico il Moro and his son Massimiliano, from *Bambaia's* studio. The Renaissance cabinets are adorned with charming paintings on wood.

A door marked 'Cenacolo Vinciano', to the W. of the church, is the entrance to the former refectory, containing the celebrated **\*Last Supper of Leonardo da Vinci** (adm.; see p. 131). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1499). In the same room are also exhibited numerous photographs, including those of the drawings at Strassburg and Weimar erroneously attributed to Leonardo, and contemporaneous copies of the great fresco, by *Andrea Solario*, *Cesare del Magno*, *Marco d'Oggiono*, *Ant. de Glaxiate*, and *Lomazzo*. The study of the original is much facilitated by an inspection of these, though they are all inferior to the copy at Ponte Capriasca (p. 14). — The large fresco by *Giov. Donato Montorfano* (Crucifixion) of 1495, opposite the Last Supper, is in much better condition. The kneeling figures of Duke Lodovico il Moro (p. 127) and his wife Bianca Maria with their children are by *Leon. da Vinci*, the trace of whose hand is still distinguishable.

Deplorable as is the condition of the Last Supper, the chief work executed by Leonardo during his stay at Milan, the original alone exhibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe*: 'The artist represents the peaceful little band round the sacred table as thunder-struck by the Master's words, One of you shall betray me. They have been pronounced; the whole company is in dismay, while he himself bows his head with downcast eyes. His whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words — 'It cannot be otherwise. One of you shall betray me!' Comp. also p. liv.

The Via Caradosso and the Via Boccaccio lead hence to the *Castello* (p. 147). — In the Piazzale Michelangelo Buonarroti, beyond the former Porta Magenta (Pl. A, 5), is the *Casa di Riposo pei Musicisti*, a home of rest for musicians, established in 1899 by Verdi (d. 1901), who is buried here. It contains also a Verdi Museum and a large concert-hall, containing pictures by Dom. Morelli, Fil. Pizzizi, and others; adm. daily except Thurs. 2-5 p.m., 50 c.

From Santa Maria delle Grazie the Via Bernardo Zenale and the Via San Vittore lead to the S.E. to the church of *San Vittore* (Pl. B, 6), a baroque building by Galeazzo Alessi (1560), interesting for its elaborate internal decoration. A little farther on we pass the S. end of the Via San Gerolamo, part of the ancient route round the ramparts, in which rises the *Palazzo Gonzaga* (No. 30), immediately to the left, built in 1900 in the Lombard style by Cecilio Arpesani. At the end of the Via San Vittore is the large PIAZZA SANT' AMBROGIO (Pl. C, 5, 6; tramway No. 5, p. 130), with the church of —

\***Sant' Ambrogio** (Pl. C, 6), founded by St. Ambrose in the 4th century. The present edifice, a Romanesque basilica, with peculiar galleries and an octagonal cupola over the high-altar, was practically rebuilt in the 12th cent., or according to others, by Archbp. Anspert in the 9th century. It was modernized in the 17th cent. by *Franc. Richino*, but about 1860 (by *F. Schmidt* of Vienna) and more recently (by *Gaet. Landriani*) it was restored in keeping with the original style. The fine atrium (restored by Richino), containing remains of ancient tombstones, inscriptions, and frescoes, seems, like the façade, to have preserved the architectural forms of the original building. The wooden door of the church, with reliefs from the life of David (partly restored in 1750), dates from the time of the saint. St. Ambrosius baptized St. Augustine here in 387, and in 389 he closed the doors of this church against the Emp. Theodosius after the cruel massacre of Thessalonica. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 165). The ancient pillar at which they took the coronation-oath before being crowned is still preserved under the lime-trees in the piazza.

INTERIOR. To the right, in the nave, is a marble statue of Pius IX., by *Franc. Confalonieri* (1880). — In the 1st chapel of the left aisle, a Risen Christ, fresco by *Borgognone*. — On the right and left of the side-entrance in the right aisle: frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel on the right: a fine kneeling statue of St. Marcellina, by *Pacetti* (1812). 5th Chapel on the right: Legend of St. George, frescoes by *Bernardino Lanini*. — The second door to the left in the large 6th chapel leads to the Cappella di San Satiro, with mosaics possibly of the 5th cent. (restored) in the dome. In the dark chapel to the right of the choir is an altar-piece by *B. Luini*, Madonna and saints. — The High Altar, apparently restored about 1200, still retains its original decoration of the first half of the 9th cent., the only intact example of its period. This consists of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed by *Volfwinus*, a German (covered, shown only on payment of 5 fr.).

The 12th cent. canopy over the high-altar, which is adorned with interesting reliefs, recently regilded, is borne by four columns of porphyry from the original altar. The apse contains an ancient episcopal throne. In the Tribuna are mosaics of the 9th cent.: Christ in the centre, at the sides the history of St. Ambrose. — To the left of the choir is the tombstone of Pepin, son of Charlemagne, above which is an altar-piece of the *Lombard School* (Madonna and two saints). Opposite, at the N. entrance to the *CRYPT*, is a fresco by *Borgognone* (Christ among the Scribes). The modernised crypt contains a silver reliquary, designed in 1898 by *Ippolito Marchetti* and *Giov. Lomazzi*, in which are preserved the bones of SS. Ambrose, Protasius, and Gervasius. — By the pulpit are a bronze eagle, a bronze relief of St. Ambrose (10th cent.?), and an early Christian sarcophagus of the 6th century.

Adjacent to the left aisle is an unfinished cloister, designed by *Bramante* (1492), and afterwards rebuilt.

The Via Lanzzone (Pl. C, 6) leads hence to the S.E. to the *Via Torino* and *San Lorenzo* (see below).

#### **d. Along the Via Torino to the Southern Quarters of the City (San Lorenzo, Sant' Eustorgio, Ospedale Maggiore).**

The busy *VIA TORINO* (Pl. E, D, 5, 6; tramways to Porta Genova and Porta Ticinese, see p. 130) begins at the S.W. corner of the Piazza del Duomo. To the left is the small church of *San Satiro* (Pl. E, 5, 6; closed 12-4, in winter 12-3), founded in the 9th cent., and re-erected by *Bramante* about 1480. The façade has been restored. The apparent choir is only painted in perspective. The octagonal \*Baptistery (originally the sacristy), off the right transept, is also by *Bramante*, and has a beautiful frieze by *Caradosso* (?) of putti, and heads in medallions. At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a *Pietà*, in painted terracotta, by *Caradosso* (? usually covered).

The church of *San Giorgio al Palazzo* (Pl. D, 6), farther on, to the right, contains in the 1st chapel on the right a St. Jerome by *Gaud. Ferrari*; in the 3rd chapel on the right, paintings by *Luini*: above the altar, Entombment and Crowning with thorns; at the sides, Scourging and Ecce Homo; in the dome, Crucifixion (fresco).

Farther to the N.W., in the Piazza Mentana (Pl. D, 6), is a *Monument* by *Luigi Belli*, erected in 1880 in memory of the Italians who fell at Mentana. — In the Via Marco d'Oggiono (Pl. C, 7), at the S.W. end of the old town, stands the large *Albergo Popolare*, a 'poor man's hotel' founded in 1900 by the *Unione Cooperativa* (p. 130).

To the S. the Via Torino is continued by the *CORSO DI PORTA TICINESE* (Pl. D, 7, 8), in which, on the left, is a large ancient \**COLONNADE* (Pl. D, 7) of sixteen Corinthian columns, the most important relic of the Roman Mediolanum. Adjacent is the entrance to —

\**San Lorenzo* (Pl. D, 7), the most ancient church in Milan, which was erected about 560 on the ruins of a Roman building, under the influence of St. Sophia in Constantinople and San Vitale in Ravenna. After a fire in 1071 it was altered, and subsequently restored by *Martino Bassi* about 1573. It is octagonal in form, and



covered with a dome. On the four principal sides are large semi-circular apses in two stories, each borne by four columns alternately octagonal and round.

At the back of the high-altar is the *Cappella di Sant' Ippolito*, dating from the 5th or 6th cent., containing the tomb of Count Giov. Maria Visconti, by *Marco Agrate* (1559). — To the right of the church is the equally ancient *Cappella di Sant' Aquilino* (closed), containing mosaics of the 6th and 7th cent. (Christ and the Apostles and Annunciation to the Shepherds, the latter freely restored), and an ancient Christian sarcophagus. The entrance to the chapel from the church is adorned with an antique marble frame, on which appears a Bacchante riding a goat (to the left).

Farther to the S., beyond the *Naviglio*, rises the ancient Dominican church of *Sant' Eustorgio* (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style in 1278, renewed in the bad taste of the 17th cent. by *Richino*, and recently again restored. The modern façade is by *Giov. Brocca* (1862).

1st Chapel to the right, Mural monument of Giac. Stefano Brivio (d. 1484), by *Tommaso da Cazzaniga* and *Bened. Briosco*; 4th Chapel to the right, Gothic monument of Stefano Visconti (ca. 1337), by *Bonino da Campione* (?); 6th Chapel, Monuments of Gaspare Visconti and his wife Agnes (d. 1417). — Farther on, on the same side, the *Cappella de' Magi*, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1162. By the high-altar are reliefs of the Passion, dating from the 14th century. In a modern sarcophagus (1900) below are deposited the bones of Eustorgius, Magnus, and Honoratus, three archbishops of Milan in the 4th century. — At the back of the choir is the *Cappella Portinari*, with a fine cupola and a charming frieze of angels, built in 1462-66 by *Michelozzo* (p. 133) for Pegello Portinari (d. 1468) of Florence. It contains the magnificent Gothic tomb of St. Peter Martyr by *Giov. di Balduccio* of Pisa (1339). This saint, the Dominican Fra Pietro of Verona, was murdered in 1252 in the forest of Barlassina, in consequence of his persecution of heretics. The walls are adorned with admirable frescoes of the four Fathers of the Church, scenes from the life of St. Peter Martyr, the Annunciation, and the Assumption, probably by *Vinc. Foppa*. — In the sacristy is a Penitent St. Jerome, by *Borgognone*. — The adjacent convent is now a barrack.

We follow the street to the *Porta Ticinese* (Pl. D, 8), originally intended to commemorate the Battle of Marengo, but inscribed in 1815 'Paci Populorum Sospitæ'. We then turn to the E. and skirt the city-walls to the *Porta Lodovica* (Pl. E, 8), whence we follow the CORSO SAN CELSO (Pl. E, 8, 7), to the left, to the church of *Santa Maria presso San Celso* (Pl. E, 8), built in the Renaissance style by *Giov. Dolcebuono* after 1490. It possesses a handsome atrium (1514), groundlessly attributed to *Bramante*, and a rich façade by *Galeazzo Alessi* (1569-72). On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi*.

The INTERIOR is in the form of a basilica with barrel-vaulting over the nave, a dodecagonal cupola, and an ambulatory. By the 2nd altar to the right, Holy Family and St. Jerome, by *Paris Bordone*; in the ambulatory, *Gaudenzio Ferrari*, Baptism of Christ, and *Moretto*, Conversion of St. Paul; at the beginning of the left aisle, *Borgognone*, Madonna and saints; below it, *Sassoferrato*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celsus. The cupola is decorated with



frescoes by *Appiani* (1795). — In the sacristy are some fine specimens of goldsmith's work.

Adjacent is the Romanesque church of *San Celso*, docked of its W. half in 1826 and now possessing few remains of the original structure.

At the N. end of the Corso San Celso is the *Piazza Sant' Eufemia*, in which, to the right, stands the church of that name (Pl. E, 7), dating from the 5th century. In the third chapel on the left is a Madonna with saints and angels, by *Marco d' Oggiono*. — A little to the S. is the church of *San Paolo*, a richly ornamented building of the middle of the 16th century. The architectural decorations of the façade already illustrate the principles of the later baroque style, and this is seen even more strongly in the interior, which is adorned with frescoes by the brothers *Giulio*, *Antonio*, and *Vincenzo Campi* of Cremona.

The Via Amedei leads hence towards the N. to *Sant' Alessandro* (Pl. E, 6), erected about 1602 by *Lor. Binago*, a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. The sumptuous decorations date from the close of the 17th century. High-altar adorned with precious stones. Façade restored in 1905. — Adjacent is the *Palazzo Trivulzio*, with a handsome baroque portal and a valuable art-collection (adm. by special introduction only).

Sculptures: Tomb of *Azzone Visconti* (1328-39), from *San Gottardo*, by *Giov. di Balduccio*, to whom also is ascribed the relief of Louis the Bavarian investing *Azzone Visconti* as imperial viceregent; statuette of a warrior, being a bronze copy of one of the figures of *Leon. da Vinci's* first model for the equestrian monument to *Franc. Sforza* (p. 133); a relief-portrait by *Cristoforo Solari*. — Paintings: *Antonello da Messina*, Portrait; *Mantegna*, Madonna enthroned, with saints and angels (1497); *Giov. Bellini*, Madonna. The extensive library contains a Dante codex of 1337, a few leaves from the *Heures de Turin* (p. 39), a MS. of *Leonardo da Vinci*, and other rarities.

The Via Carlo Alberto (Pl. E, 5, 6), mentioned at p. 146, passes a few paces to the E. of *Sant' Alessandro*. From it we turn to the S.E. into the CORSO DI PORTA ROMANA (tramway, see p. 130), which leads to the gate of that name. We follow this street as far as the church of *San Nazaro* (Pl. F, 6, 7), with the masterpiece of *Bernardino Lanini* (1546), a large fresco representing the martyrdom of St. Catharine, painted in imitation of the similar picture in the Brera by Lanini's master *Gaudenzio Ferrari* (p. 143); a handsome carved Gothic altar; and ancient Swiss stained-glass windows to the right of the main entrance. A side-entrance admits to the octagonal sepulchral chapel of the Trivulzi, built by *Girolamo della Porta* (1519). — To the N.E., in the Via dell' Ospedale, is the —

\**Ospedale Maggiore* (Pl. F, 6), the first municipal hospital, a vast and remarkably fine brick structure, begun in the Renaissance style in 1457 by *Antonio Filarete* of Florence, continued in the Gothic style by *Guiniforte Solari* and other Lombard architects, and not completed by *Franc. Richino* till after 1624. The edifice is

entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. The extensive principal court, surrounded by arcades, by *Richino*, is adjoined on the right and left by eight smaller courts. In the chapel are two paintings by *Francesco de Vico*, containing portraits of Francesco and Bianca Maria Sforza, the founders of the hospital.

From the back of the hospital the Via San Barnaba leads to the *Rotonda* (Pl. H, 6; open on Thurs. & Sun., 10-4; adm. 50 c.), built by Arrigone and dedicated by the Viceroy Eugène Beauharnais in 1809 as a *Pantheon Nazionale*. It now contains a large collection of portraits of benefactors of the Ospedale Maggiore, from the 16th cent. to the present day. — In the Via Guastalla, the first cross-street of the Via San Barnaba, is the *Synagogue* (Pl. G, 6), by Luca Beltrami (1892).

A little to the N. of the Ospedale Maggiore is the *Piazza Santo Stefano*, with the simple Renaissance church of that name (Pl. F, 6). — Hard by is the Piazza del Verziere (Pl. F, G, 5), used as a vegetable-market. We may now return to the W. by the Via Tenaglie and the Piazza Fontana (Pl. F, 5) to the Piazza del Duomo, or we may follow the Via Cesare Beccaria to the N. to the *Palazzo di Giustizia* (Pl. F, 5), a baroque structure by Seregni, with a courtyard of later date (1605); to the left of the portal is a tablet commemorating Silvio Pellico and the other Italian patriots committed by the Austrians to the fortress of Spielberg in 1821 (comp. p. 45). Adjacent is the Piazza Beccaria, with a statue of *Beccaria* (p. 139) by Grandi, erected in 1871. — The Via Cesare Beccaria ends on the N. at the *Corso Vittorio Emanuele* (see below).

#### e. East Quarters of the City. Corso Vittorio Emanuele and its Side Streets. Giardini Pubblici.

On the N.E. side of the cathedral begins the CORSO VITTORIO EMANUELE (Pl. F, 5; tramway, see p. 130), which, with its prolongation, the Corso Venezia (Pl. G, H, 4, 3), leads to the Giardini Pubblici. This is the principal business-street in Milan, containing the best shops. At No. 23, on the left, is an antique statue, known as 'l'uomo di pietra'. Farther on is the church of *San Carlo Borromeo* (Pl. F, 4, 5), a rotunda in the style of the Pantheon at Rome, consecrated in 1847. The adjacent *Galleria de' Cristoforis*, occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the CORSO VENEZIA and the Via Monforte, is the small Romanesque church of *Santa Babila* (Pl. G, 4), with a new façade (1905), near which is an old Column with a lion, the cognizance of this quarter of the town.

To the S. of the Via Monforte, in the Via del Conservatorio, is the church of *Santa Maria della Passione* (Pl. H, 5), 'amori et dolori sacrum', with a spacious dome by *Crist. Solari* (1530), and a nave and façade of 1692.

It contains a Last Supper by *Gaud. Ferrari* (left transept), a \**Pietà* by *Luini* (behind the high-altar; with a predella, representing scenes from the life of Constantine and Helena, the earliest known work of this master, 'showing the influence of Borgognone and Bramantino), and the tomb of Abp. Birago by *Andrea Fusina* (1495; right transept). The pilasters are adorned with figures of saints by *Daniele Crespi* (1622). The ceiling of the sacristy was painted by *Borgognone*.

The *Conservatory of Music* occupies the old monastery buildings. — In the vicinity is the Gothic monastic church of **San Pietro in Gessate** (Pl. G, 5), built about 1460, containing much defaced frescoes by *Bern. Butinone* and *Bern. Zenale*, and the monument of Ambrogio Griffl (d. 1493) by *C. Solari*. The cloisters, with two early-Renaissance courts, are now occupied by the *Orfanotrofio*, or orphanage.

At the E. end of the Corso di Porta Vittoria, outside the gate of that name (Pl. H, 5; tramway, see p. 130), is a *Monument* commemorating the Cinque Giornate (p. 133), designed by Gius. Grandi (d. 1894) and unveiled in 1895.

We now return to the Corso Venezia. On the left, on this side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4), by Gius. Meda (1570), with a baroque portal and a fine court. In the Via del Senato, which diverges to the left by the Naviglio, is (No. 10) the **PALAZZO DEL SENATO** (Pl. G, 3; formerly *Pal. Elvetico*), built about 1600 by *Fabio Mangone*, now containing the provincial archives; in the court is a colossal equestrian statue of Napoleon III. (bronze), by *Barzaghi*. Adjacent, at the beginning of the avenue (*Boschetti*) leading to the Giardini Pubblici, are marble statues of the Garibaldian generals *Giac. Medici*, by Barcaglia, and *Gius. Dezza* (1830-98), by Enrico Cassi (1902).

Farther on in the Corso Venezia, to the right, No. 16, is the *Casa Fontana* (now *Silvestri*), of the middle of the 15th cent., with scanty remains of the ancient paintings on the façade by Bramante, to whom a frieze in one of the rooms is also ascribed. — No. 22 is the *Palazzo Serbelloni* (18th cent.), now the property of Count Sola, with a small collection of old musical instruments, some artistic treasures (Antonello da Messina, Moretto, and others), and a large park. — On the left, farther on, Nos. 59-61, is the *Pal. Ciani* (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. On the right is the *Pal. Saporiti* (Pl. G, 3), another modern building, in the 'classicist' style, with reliefs by Marchesi. — A little farther on, to the left, stands the —

**Museo Civico di Storia Naturale** (Pl. G, 3), a tasteful Renaissance building of brick, erected in 1892-94 and containing the natural history collections of the city. Adm., see p. 131. No catalogue. Director, *Prof. Tito Vignoli*.

GROUND FLOOR. Room I. General mineralogical collection; minerals from Elba, and collection of stones. — Room II. Fossils of Lombardy. — Room III. General stratigraphical-palæontological collection, including fine fossils from the Pampas of S. America (*Megatherium*, *Glyptodon*, etc.), from New Zealand (*Dinornis Maximus* or *Moa*, an extinct bird of gigantic size) and elsewhere. — Rooms IV-VI Mammalia (skeletons, stuffed beasts, etc.).

FIRST FLOOR. Rooms I-V. Ornithological collection (Raccolta Turati; about 26,000 specimens). — Room VI. Collection of reptiles, founded by Jan (d. 1866).

The **\*Giardini Pubblici** (Pl. F, G, 2, 3), between the Corso Venezia and the Via Manin, are probably the most beautiful public park in Italy, with their tasteful flower-beds, their ponds, and their picturesque groups of venerable trees. In the older part of the park (1785), near the new Museo Civico, are bronze statues of *Ant. Stoppani*, the geologist (1824-91; by Fr. Confalonieri), and *Gen. Gius. Sirtori* (by E. Butti). On a small island in the middle is a marble statue of the Milanese poet *Carlo Porta*, by Puttinati. The W. portion of the park, laid out in 1856, is embellished with a bronze statue of *Ant. Rosmini* (p. 200), by Franc. Confalonieri (1895). — The high-lying N. portion of the gardens, known as the *Montemerlo*, has a café-restaurant and a bronze statue of the patriot *Luciano Manara* (d. 1859), by Barzaghi (1894). It is skirted by the chestnut avenue of the *Bastioni di Porta Venezia* (Pl. G, F, 2, 1).

On the S. side of the park, in the Via Palestro, is the *Villa Reale* (Pl. G, 3), erected by L. Pollack for Gen. Belgioioso in 1790 and containing a few works of art. — In the Via Manin stands the *Palazzo Melzi*, containing paintings by Cesare da Sesto, etc. — *Piazza Cavour*, see p. 138.

### f. The Cemeteries.

To the N.W. of the city, outside the *Porta Volta* (Pl. C, D, 1) and at the terminus of the tramways Nos. 4 & 5, mentioned at p. 130, lies the **Cimitero Monumentale** (closed 12-2), designed by C. Maciachini, 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. (The guide, who speaks French, shows visitors round if desired, for which he demands a fee of 1½ fr. for each person.) The numerous and handsome monuments form a veritable museum of modern Milanese sculpture. In the last section is situated the '*Tempio di Cremazione*', presented to the town in 1876 (inspection permitted). Fine view of the Alps.

The **Cimitero di Musocco**, 3 M. to the N.W. of the *Porta del Sempione* (p. 151), was laid out in 1895 and is twice the size of the *Cimitero Monumentale*. It is reached either by the *Corso del Sempione* (Pl. B, A, 1) or by the *Corso al Cimitero di Musocco* (tramway), beginning at the *Piazza San Michele*, to the W. of the *Cimitero Monumentale*.

### Excursion from Milan to the Certosa di Pavia.

To visit the Certosa di Pavia we may use either the RAILWAY to *Certosa*, on the Pavia-Voghera line, or the PAVIA STEAM TRAMWAY as far as *Torre di Mangano*. The railway starts from the Central Station and takes 1½-1 hr. (fares 3 fr. 30, 2 fr. 30, 1 fr. 50 c.; return-fares 4 fr. 75, 2 fr. 50, 1 fr. 60 c.). The tramway starts about every 2 hrs. from the *Porta Ticinese* (Pl. D, 8; electric tramway from the *Piazza del Duomo*, see p. 130) and



takes  $1\frac{1}{2}$ - $1\frac{3}{4}$  hr. (return-fares 2 fr. 40, 1 fr. 50 c., or, incl. omn. to the Certosa, 2 fr. 70, 1 fr. 80 c.). The whole excursion takes  $\frac{1}{2}$  day.

The district traversed between Milan and Pavia consists of alternate stretches of rice-fields and underwood and offers little of interest. At ( $4\frac{1}{2}$  M.) *Rogoredo* the RAILWAY diverges to the S. from the line to Piacenza (p. 357). —  $5\frac{1}{2}$  M. **Chiaravalle Milanese** is noted for its Cistercian \**Church*, a fine brick edifice with a lofty domed tower, in the Romanesque style, founded by St. Bernard of Clairvaux and dedicated in 1221. The interior, in the transition style but partly modernized, is adorned with frescoes by Milanese painters of the 16th cent. and contains choir-stalls of 1465; in the right transept are frescoes by Bramante (*Ecce Homo*) and B. Luini (*Madonna*). —  $12\frac{1}{2}$  M. *Villamaggiore*.

$17\frac{1}{2}$  M. *Stazione della Certosa*, whence two routes lead along the enclosing wall (right and left) to the entrance (W. side) of the Certosa (walk of  $\frac{1}{4}$  hr.; omn., 30 c., one-horse carr. per pers. 50 c.). — On the S. side of the Certosa is the modest *Alb. Milano*.

The STEAM TRAMWAY follows the highroad and passes *Birasco*, with an ancient castle, in which the jealous Duke Filippo Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 47) to be put to death in 1418. The station of *Torre del Mangano* (*Alb. d'Italia*, clean, déj.  $2\frac{1}{2}$ , D. 4 fr., wine included; Trattoria della Pesa Pubblica, unpretending), on the Naviglio di Pavia (p. 132), lies about  $\frac{1}{2}$  M. to the W. of the Certosa (omn. 30 c.).

The \***Certosa di Pavia**, or Carthusian monastery, the splendid memorial of the Milan dynasties, was begun in 1396 by Giovanni Galeazzo Visconti (p. 127) in fulfilment of a vow made by his wife Catharina. The monastic buildings were practically completed soon after Galeazzo's death, under the direction of *Bern. da Venezia*, *Cristof. da Conigo*, and others; while the church was continued after 1453 by *Guiniforte Solari* (d. 1481) in the Lombard Transition style, with exterior arcading and elaborate terracotta ornamentation. The façade of white marble (from Carrara and Candoglia, p. 4) was begun in 1473 by *Crist. Mantegazza* and *Giov. Ant. Amadeo*, and the lower part was completed after 1492 on Amadeo's model, with the assistance of *Ben. Briosco*, *Ant. Tamagnino*, and numerous other sculptors. The warlike commotions of the time kept the upper part unfinished. The monastery, suppressed under Emperor Joseph II. in 1782, was restored to its original destination in 1843 and presented to the Carthusians. Since the suppression of the Italian monasteries (1866) it has been maintained as a 'National Monument'.

An inspection of the Certosa, which is open from 8.30 to 5.30 in summer and from 9 to 4 in winter (on Sun. & holidays, except New Year's Day, Easter Sunday and Whitsunday, 9-3), takes  $1\frac{1}{2}$ -2 hrs. (adm. 1 fr., Sun. free; guide imperative, gratuities forbidden).

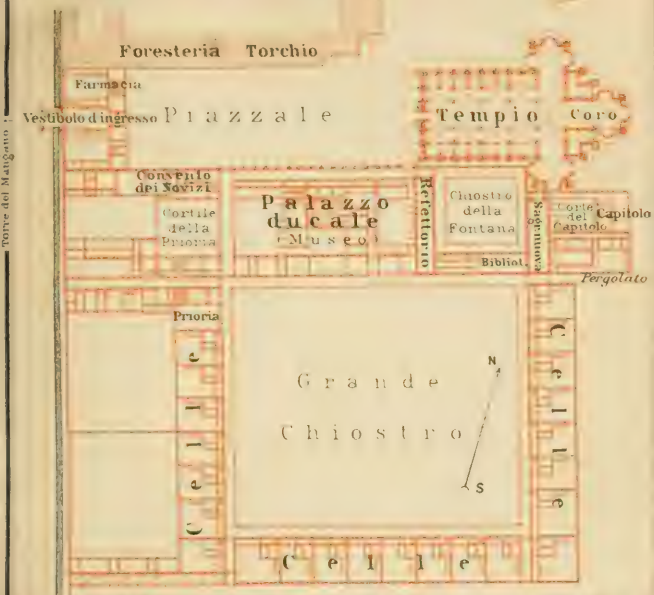
Beyond the VESTIBULE (ticket-office), with sadly-damaged frescoes by *Bern. Luini* (SS. Sebastian and Christopher) and others,



# CERTOSA di PAVIA

1:3.000

0 20 40 60 80 100 Metri



1:25.000

0 250 500 750 Metri



we enter the *PIAZZALE*, or fore-court, surrounded by the former *Farmacia* or laboratory (now a liqueur-distillery), the *Foresteria*, or pilgrims' lodging-house, and the *Palazzo Ducale* (now a *Museum*, p. 164), built about 1625 by Franc. Richino for distinguished visitors to the monastery. On the E. side of the court rises the celebrated façade of the church, before inspecting which a glance should be taken, from the N.E. side, of the choir and central tower.

The **\*\*FACADE**, unquestionably the finest example of early-Renaissance decorative work in N. Italy, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the Lombard-Romanesque style of graduated church-fronts, with projecting pillars and transverse arcades, while within these well-defined structural features it embraces a wonderful and judiciously distributed wealth of ornament. — The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of Giov. Galeazzo (including the transference of the bones of the founder to the Certosa in 1474). Below the four magnificent windows, by *Amadeo*, is a row of angels' heads, and above them are niches with numerous statues. A relief by the main portal, which was completed in 1501 by *Ben. Briosco*, represents the dedication of the church in 1497. The statues on the top are by *Briosco*, *Tamagnino*, *Stefano da Sesto*, and others.

The beautiful and spacious **\*INTERIOR** has a purely Gothic nave, supported by eight handsome pillars, with aisles and 14 chapels; while Renaissance forms begin to appear in the transepts and choir (each with a triple absidal ending) and in the dome above the crossing. The originally handsome decorations designed by *Borgognone* and the fine stained-glass windows of the 15th cent. have nearly all disappeared. Most of the altar-pieces and the present florid enrichments of the chapels date from the 17th century. The beautiful choir-screen of iron and bronze was executed about 1660 by *Fr. Villa* and *P. P. Ripa*. The mosaic pavement, originally laid down by *Rinaldo de Stauris* (1450), was restored in 1850.

We begin in the **LEFT AISLE**. 1st Chapel. Renaissance fountain by the brothers *Mantegazza*. 2nd Chapel. Altar-piece by *Perugino*, of which only the central part, above, representing God the Father, is original, the other parts being now in the National Gallery in London. Adjacent are the four great Church Fathers, by *Borgognone*. In the 6th Chapel: *Borgognone*, St. Ambrose with four other saints (1490). **LEFT TRANSEPT**: 2 Figures of Lodovico Moro and his wife Beatrice d'Este (d. 1497), from the demolished monument of the latter, one of the chief works of *Crist. Solari*, brought in 1564 from Santa Maria delle Grazie in Milan (p. 154) and restored in 1891. In front of the altar is a handsome bronze candelabrum by *Ann. Fontana* of Milan (1580). The ceiling-fresco is by *Borgognone*: Coronation of the Virgin, with the kneeling figures of Franc. Sforza and Lodovico il Moro.

The **OLD SACRISTY**, to the left of the choir, has a fine marble portal with seven relief-portraits of the Visconti and Sforza families; in the interior is a fine carved ivory altar-piece, in 66 sections, by *Bald. degli Embriachi* of Florence (1409). — The **CHOIR** contains a fine marble altar by *Ambr. Volpi* and others (1568); beneath, in front, is a small *Pietà*, a charming relief-

medallion. The \*Choir Stalls are adorned with inlaid figures of apostles and saints, executed by *Bart. de' Polli* (1486-98) from drawings by *Borgognone*. — The door to the right of the choir, handsomely framed in marble and with seven relief-portraits of Milanese princesses, leads to the *LAVABO*, which contains a rich fountain by *Alb. Maffiolo* of Carrara (1490). The stained glass dates from 1477. To the left is a fresco by *Bern. Luini* (Madonna with the carnation).

**RIGHT TRANSEPT:** magnificent \*Monument of *Giov. Galeazzo Visconti*, begun in 1494-97 by *Gian Cristoforo Romano* and *Ben. Brioso*, but not finished until 1562 (by *Galeazzo Alessi* and others). The ceiling-frescoes, by *Borgognone*, represent *Giov. Galeazzo*, holding the original model of the church, and his sons kneeling before the Virgin. — The adjoining *SAGRESTIA NUOVA*, or *ORATORIO*, has a large altar-piece, an \*Assumption by *A. Solario* (completed in 1576 by *Bern. Campi*). Over the door, \*Madonna enthroned, with two saints and angels, by *Bart. Montagna* (1490); the side-pictures are by *Borgognone*. In the desk-cases are choir-books of 1551 and 1567.

An elegant early-Renaissance portal leads from the right transept to the \***FRONT CLOISTERS** (*Chiostro della Fontana*), which possess slender marble columns and charming decorations in terracotta by *Rinaldo de Stauris* (1463-78). Fine view from the front of the *REFECTORY* (W. side) of the side of the church and the S. transept. — Around the **GREAT CLOISTERS** (*Grande Chiostro*), which also have fine terracotta decorations by *R. de Stauris*, are situated 24 small houses formerly occupied by the monks, each consisting of three rooms with a small garden.

We now re-enter the church. **RIGHT AISLE.** In the 2nd Chapel: *Guercino*, Madonna enthroned, with two saints (1641; injured). 3rd Chapel: *Borgognone*, St. Sirius and four other saints (1491). The well-preserved ceiling-decoration is by *Jac. de Motis* (1491). 4th Chapel: *Borgognone*, \*Crucifixion (1490). 6th Chapel: Altar-piece by *Macrino d'Alba* (1496; the four Evangelists above are by *Borgognone*).

The **PALAZZO DUCALE** (p. 163) has been occupied since 1901 by the *Certosa Museum*, containing paintings, sculptures, casts, objects found in 1889 in the coffin of *Giov. Galeazzo*, etc.

The **DOME** cannot be ascended without a special 'permesso', obtained at the prefecture in Pavia.

*Pavia*, which lies 5 M. to the S. of the *Certosa*, and the railway thence to *Voghera* and *Genoa*, are described in R. 32.

## 23. From Milan to Como viâ Saronno.

28½ M. **RAILWAY** (*Ferrovie Nord*) in 1¼-1¾ hr. (fares 3 fr. 45, 2 fr. 20, 1 fr. 65 c.; return-fares, 5 fr., 3 fr. 20, 2 fr. 25 c.). — At both the *Stazione Ferrovie Nord* and the town office (p. 128) through and return tickets (p. 173) may be procured for *Brunate*, *Cernobbio*, *Cadenabbia*, *Bellagio*, *Menaggio*, *Bellano*, and *Colico*.

As far as (3 M.) *Bovisa*, see p. 171. Farther on we enjoy a good view of the *Mte. Rosa* group, to the left.

13½ M. **Saronno** (702 ft.; *Albergo Madonna*; *Leon d'Oro*), a large village on the *Lura*, with 8700 inhab., known in Italy for its excellent gingerbread (*amaretti*). — A quadruple avenue of plane trees leads W. from the station to the (¼ M.) celebrated pilgrimage-church called the **SANTUARIO DELLA BEATA VERGINE**, an early-Renaissance structure by *Pietro dall' Orto* (1498), with a campanile by *Paolo Porta* (1516), while the façade and other additions are in a pompous baroque style (17th cent.). It contains a series of admirable \*Frescoes.

# Ferrovie e Tranvie nei Dintorni di Milano

Ferrovie

Tranvie

Linee principali

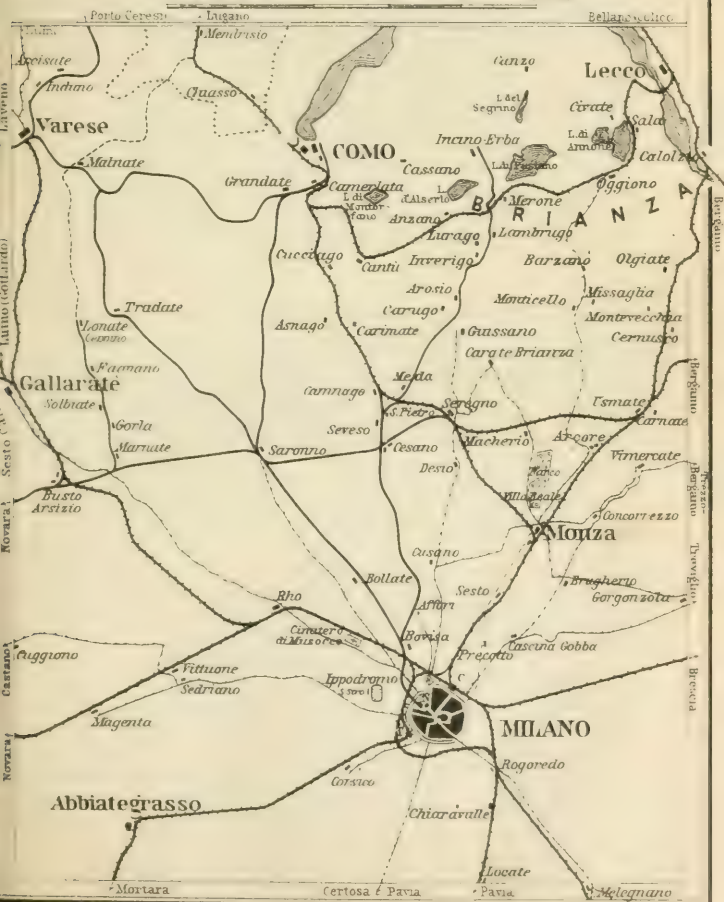
Linee Nord Milano

a Vapore

elettriche

Scala di 1 a 500000

5 4 3 2 1 0 5 10 15 20 Kilom.



Stazioni di Milano:

C Centrale N. Nord Milano, T Porta Ticinese

Piacenza, Lodi





The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina*. The frescoes immediately below the drum are by *Lanini*, those in the next section by *Cesare del Magno* and *Bernardino Luini* (SS. Rochus and Sebastian). The remaining frescoes are all by *Luini*, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself, the "Adoration of the Magi and the Presentation in the Temple. Above, in the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of "St. Apollonia to the right, and "St. Catharine to the left, each with an angel.

Saronno is a station on the line from *Novara to Seregno* (p. 68) and the starting-point of a branch-line of the Ferrovie Nord viâ Castellanza (p. 68) to (14½ M.) *Cairate-Lonate-Ceppino*, in the industrial Olona valley. (Continuation to Mendrisio projected.) — From Saronno to *Varese and Laveno*, see R. 29.

25½ M. *Grandate* (p. 170). — 27½ M. *Camerlata* (p. 167). — We descend, enjoying a pretty view of Como and Brunate, to (28 M.) *Como Borghi*. 28½ M. *Como Lago*, the main station (comp. p. 167).

## 24. From Milan to Como and Lecco (Colico) viâ Monza.

FROM MILAN TO COMO, 30 M., railway (St. Gotthard line) in 1-1¾ hr. (fares 5 fr. 60, 3 fr. 90, 2 fr. 40 c.; express, 6 fr. 15, 4 fr. 30 c.). Through and return tickets may be obtained at the Central Station of Milan and at the Agenzia Internazionale (p. 123) for Tremezzo, Cadenabbia, Bellagio, Menaggio, and Colico. — FROM MILAN TO LECCO, 31½ M., railway in 1-2 hrs. (fares 5 fr. 95, 4 fr. 15, 2 fr. 70 c.; express, 6 fr. 55, 4 fr. 60 c., 3 fr.); to COLICO, 56 M., in 2¼-3¾ hrs. (fares 10 fr. 45, 7 fr. 35, 4 fr. 70 c.; express, 11 fr. 50, 8 fr. 5 c.).

The lines to Como and Lecco are identical as far as Monza and traverse a fertile and well-irrigated plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize. — 4½ M. *Sesto San Giovanni*.

8 M. **Monza**. — **Hotels**. ALB.-RISTOR. DEL PARCO, ALB.-RISTOR. SPORT, both 1½ M. from the station, opposite the entrance to the palace park, with gardens; ALB. DEL CASTELLO E FALCONE, at the station, unpretending. — *Café*. *Caffè-Ristor. Galizia*, Piazza Roma. — *Cabs*. Per drive ¾ fr.; per ½ hr. in the town 1 fr., each addit ½ hr. 70 c.; outside the town 2 and 1 fr. — Electric Railway to Milan, see p. 130.

*Monza* (532 ft.), a town on the *Lambro*, with 27,800 inhab., has been the coronation-town of the kings of Lombardy since the 11th cent. (comp. p. 202). Leaving the station and following the Via Italia to the right, we pass the church of *Santa Maria in Istrada* (second on the right), with a Gothic brick façade of ca. 1393 (interior modernized), and in 10 min. reach the Piazza Roma, the centre of the town, with the handsome Gothic *Municipio* or town-hall, also called *Palazzo Arengario* (13th cent., restored in 1890). — A few paces to the S.E., beyond the Via Napoleone, is the Piazza del Duomo, in which rises the —

**CATHEDRAL** (*San Giovanni*), the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Matteo da Campione* on the site of a church founded in 590 by the Lombard queen Theodolinda and afterwards replaced by a Romanesque structure. The interior, with both aisles flanked by chapels, has been almost entirely modernized since the 17th century. The fine façade, with a large rose-window, was restored in 1899-1901. Above the portal is a very curious Romanesque relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ. The campanile, burnt down in 1740, has been re-erected since 1891.

**INTERIOR.** In the right transept is a curious relief representing the coronation of a German king, from the former imperial gallery by *M. da Campione* (now the organ-loft). — The chapel to the left of the choir, restored in 1890, contains the plain sarcophagus of Queen Theodolinda (14th cent.) and frescoes of scenes from her life by the *Zavattari* (1444). Here also is preserved the celebrated **IRON CROWN**, supposed to have been the royal crown of the Lombards, with which the German emperors were crowned as kings of Italy, from the 13th cent. onwards. This venerable relic was used at the coronation of the Emp. Charles V. in 1530, of Napoleon at Milan in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the Empress Helena from Palestine. In its present form it is, perhaps, a work of the 12th century. In 1859 it was carried off by the Austrians, but after the peace of 1866 it was restored. (Fee for seeing the crown and treasury, 5 fr.). — The **TREASURY** (fee 1 fr.) contains several objects of historical interest: a hen with seven chickens in silver-gilt (on a modern copper base), perhaps representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; a richly-adorned book-cover with an inscription of Theodolinda; fine diptychs of the 4-6th cent.; reliquary of Berengarius; goblet of sapphire, with a stem of Gothic workmanship; Gothic goblet of Giov. Galeazzo Visconti; Gothic carvings in ivory. — In a wall-recess of the old cemetery, on the N. side of the cathedral, is the mummy of Ettore Visconti (d. 1413), shown by the vergier.

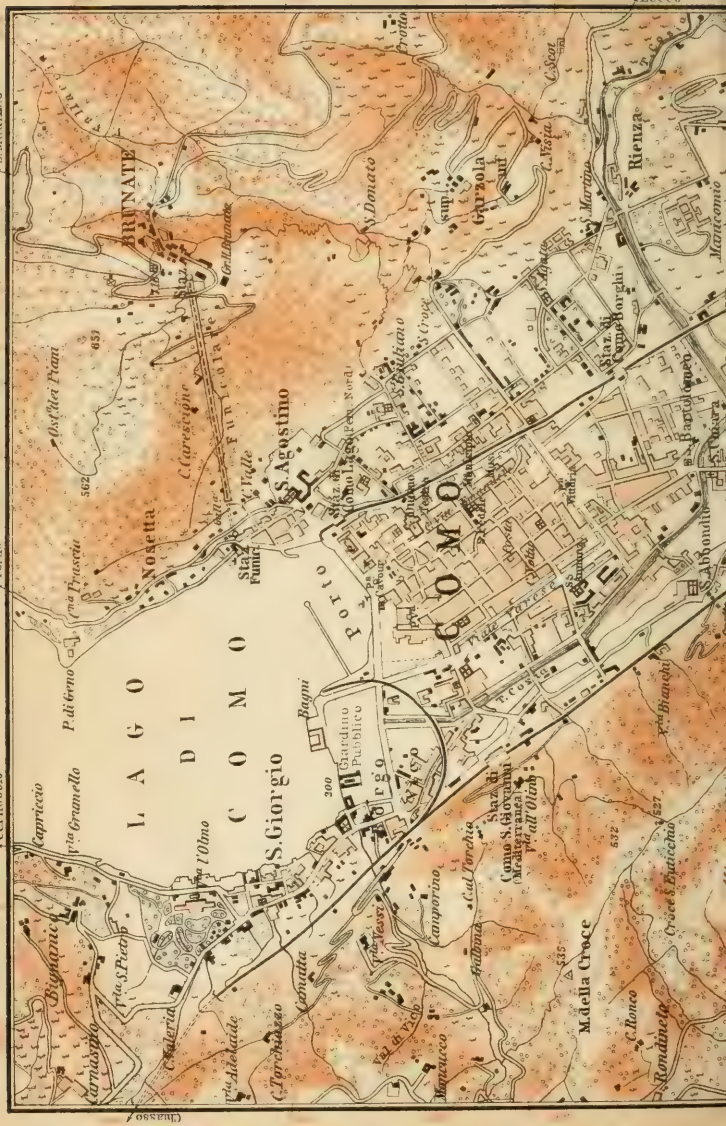
In the *Via Matteo da Campione*, in the N.W. part of the town, a *Memorial Chapel* is to mark the spot on which King Humbert I. was assassinated, on July 29th, 1900.

To the N. of the town, about  $\frac{3}{4}$  M. from the *Piazza Roma*, lies the **CASTELLO REALE**, reached by the *Via Carlo Alberto* and across the *Piazza Vittorio Emanuele*; it was formerly the royal summer-palace and stands in an extensive and beautiful park, traversed by the *Lambro*. The mansion, in the 'classicist' style, was built about 1777 by *Gius. Piermarini* for Archduke Ferdinand, Governor of Lombardy. A drive in the park is attractive (entrance near the terminus of the electric tramway mentioned on p. 130,  $\frac{1}{4}$  M. to the left of the Castello); cyclists also are admitted.

**FROM MONZA TO BERGAMO**, 24 M., steam-tramway in  $2\frac{1}{4}$  hrs. The chief intermediate stations are ( $5\frac{1}{2}$  M.) *Vimercate* and ( $13\frac{1}{2}$  M.) *Trezzo sull'Adda* (615 ft.), with the picturesque ruins of a *Castle of the Visconti* (adm. 50 c.), in which Giov. Galeazzo (p. 127) confined his uncle Bernabò. The *Martesana* (p. 132) diverges here, and its old sluices are said to have been constructed by Leonardo da Vinci. — *Bergamo*, see p. 209.

Other steam-tramways run from Monza: 1. To *Gorgonzola* (famous for its cheese), *Treviglio*, and *Caravaggio* (p. 217). 2. Past the royal park to







(7½ M.) *Carate Brianza*. 3. Viâ (4½ M.) *Arcore* (p. 170), (11 M.) *Monticello* (1330 ft.; Alb. Monticello), a favourite summer-resort in the Brianza (p. 171), and (12½ M.) *Barzanò* (1215 ft.), to (20 M.) *Oggiono* (p. 170).

The lines to Como and Lecco divide at Monza. The former, the St. Gotthard line, runs to the N.W., affording pleasant views. Two tunnels. 10½ M. *Lissone-Muggiò*. Before reaching (12 M.) *Desio* a good view is obtained of the Alpine chain from the Monte Resegone to the Monte Grigna and behind it of the mountains reaching to the Splügen.

13½ M. *Seregno* (735 ft.), a town with 12,000 inhabitants.

FROM SEREGNO TO BERGAMO, 25 M., railway in 1½-2 hrs. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.). — 8½ M. *Usmate-Carnate* (p. 170). — Beyond (13 M.) *Paderno d'Adda* (870 ft.) the railway crosses the Adda (p. 180) by the \**Ponte di Paderno*, a single bold iron archway, 275 ft. above the level of the water. Below the bridge the stream forms a series of rapids (*rápidi*). Adjacent is a dam, 140 yds. long, constructed by the Edison Co. of Milan in 1897 to conduct the water into the *Naviglio di Paderno* (1¾ M. long), which conveys it, partly underground, to the *Electric Works*, 90 ft. above the level of the Adda, which furnish the motive power (ca. 13,000 horse-power) for the tramways and lighting of (21½ M.) Milan and Monza. — 20 M. *Ponte-San-Pietro-Locate* (p. 216). — 25 M. *Bergamo*, see p. 209.

From Seregno to *Novara*, see p. 68.

To the right lies the fertile *Brianza* (p. 171), with its numerous country-residences, and in the background rises the indented Monte Resegone (p. 170). — From (17½ M.) *Camnago* a branch-line diverges to San Pietro (p. 171). 20 M. *Carimate*; 21 M. *Cantù-Asnago*. Tunnel. 23½ M. *Cucciago*; 26 M. *Albate-Camerlata*, at the foot of a mountain-cone (1415 ft.) bearing the *Castello Baradello*, which was probably erected by Frederick Barbarossa and was destroyed by the Spaniards in 1527; the tower was restored in 1903. — 29 M. *Como (Stazione San Giovanni)*, see below).

**Como.** — **Arrival.** The *Stazione Como San Giovanni* or *Mediterranea*, the principal station (St. Gotthard Railway), is ½ M. to the S.W. of the quay (omn. 30 c., included in through-tickets). — The *Stazione Como Lago* or *Ferrovie Nord* lies 350 yds. to the E. of the quay (branch-lines to Saronno and Milan, p. 164, and to Varese and Laveno, p. 170). — The *Stazione Como Borghi*, a third station, is of no importance to tourists.

**Hotels** (all near the harbour). \*GR. HÔT. PLINIUS (Pl. p), Lungo Lario di Levante, a comfortable Italian house of the first class, R. from 4, B. 1½, déj. 3½-4, D. 5-6, music ½, pens. for a stay of 4 days from 9, omn. 1½ fr. (closed Nov. 15th-Feb. 28th). — \*GR. HÔT. VOLTA (Pl. v), also with lift and steam-heating, R. 3-5, B. 1½, déj. 3, D. 4, pens. 8-10, omn. 1 fr.; HÔT. METROPOLE ET SUISSE AU LAC (Pl. m), with café, R. 2½-5, B. 1½, déj. 2½-3, D. 4, S. 3, pens. 8-12, omn. 1 fr.; ITALIA (Pl. i), with lift and steam-heating, R. 2-4, B. 1½, déj. 2½-3, D. 4, pens. 7-9, omn. ¾-1 fr.; HÔTEL-PENSION BELLEVUE (Pl. b), with steam-heating and restaurant, R. from 2, B. 1¼, pens. from 7, omn. ¾-1 fr.

**Restaurants.** *Ristorante della Barchetta* (with bedrooms), Piazza Cavour; *Ristorante San Gottardo* (R. from 1½ fr.), Piazza Volta. — **Cafés.** *Caffè del Bottegone*, *Birreria d'Italia*, Piazza del Duomo; *Caffè-Ristorante Sbodio*, *Caffè-Ristorante Plinio*, Piazza Cavour.

**BATHING ESTABLISHMENT** (*Bagni*; also warm and vapour baths), on the lake by the *Giardino Pubblico*. — POST & TELEGRAPH OFFICE, Via Unione. — Photographs, etc. at *Vittani's*, Via Plinio 4.

OMNIBUS from the *Stazione Como Borghi* (see above) to the *Cable Railway* (10 c.); to *Cernobbio* (p. 174; 30 c.). — STEAMBOAT to *Cernobbio*, *Torno*, and *Moltrasio*, 10 times daily (20 c.).

CABLE RAILWAY (*Funicolare*) from the *Borgo Sant' Agostino*,  $\frac{1}{4}$  M. to the N. of *Stazione Como Lago*, to *Brunate* (p. 169), every  $\frac{1}{2}$  hr. (hourly in winter); fares, up  $1\frac{1}{2}$ , down 1, up and down 2 fr., before 8 a.m. and after 7 p.m. and on Sun. and holidays 1 fr.

*Como* (663 ft.), a flourishing industrial town, the capital of a province, and the see of a bishop, with 38,174 inhab. and large silk-factories, lies at the S.W. end of the Lake of Como (p. 173), and is enclosed by an amphitheatre of mountains. The small stream *Cosia* enters the lake here. *Como* is the Roman *Comum*, the birth-place of the elder and younger Pliny. The electrician and philosopher *Volta* (1745-1827; whose *Statue* by P. Marchesi (1838) is in the *Piazza Volta*, to the S.W. of the quay), was born at *Como* in the house marked 'Casa Volta' on the Plan.

The *Piazza Cavour*, a large square near the harbour, the most animated part of the town on fine evenings, is connected with the *Piazza del Duomo* by the short *Via Plinio*.

The \*CATHEDRAL, built entirely of marble, is one of the best in N. Italy. The nave was rebuilt in the Gothic style about 1396, the façade in 1457-87 (by *Luchino Scharabota da Milano* and others); and in 1487-1526 the transepts, choir, and exterior of the nave were altered in the Renaissance style by *Tommaso Rodari*, who used *Cristof. Solari's* design (1519) for the beautiful apse. The S. portal (1491) is built in *Bramante's* style by an unknown architect; the octagonal dome is by *Fil. Juvara* (1731). The greater part of the sumptuous plastic ornamentation is by *Tommaso Rodari* and his brother *Jacopo*. Over the magnificent W. portal are reliefs (*Adoration of the Magi*) and statuettes (*Mary with SS. Abondius and Protus*, etc.); at the sides are statues of the two Plinys, erected in 1498. The over-decorated N. portal (*Porta della Rana*) dates from 1505-9.

INTERIOR. The heavy and gaudy vaulting, restored in 1838, destroys the effect of the fine proportions, which resemble those of the *Certosa* near *Pavia* (p. 162). — To the right of the entrance is the monument of *Cardinal Tolomeo Gallio* (1861). Farther on, to the right, second altar, with handsome wood-carving and scenes from the life of St. Abondius (1514); adjoining (l.) the 'Adoration of the Magi, by *Bern. Luini*, and (r.) the Flight into Egypt, by *Gaud. Ferrari*. Over the third altar, a Madonna by *B. Luini*. In the CHOIR, the Apostles, by *Pompeo Marchesi*. The SACRISTY contains pictures by *Guido Reni*, *Paolo Veronese* (?), etc. Fine statue of St. Sebastian (1498) in the N. TRANSEPT. In the LEFT AISLE: at the first altar, Entombment by *Tommaso Rodari* (1498); at the second altar, l. *G. Ferrari*, Nuptials of the Virgin, r. *B. Luini*, Adoration of the Shepherds.

To the left of the cathedral is the *Broletto* (now a public office), constructed of alternate courses of black and white stone, and completed in 1215 (restored in 1900).

In the *Via Vittorio Emanuele*, which runs S.W. from the cathedral, is the rear of the Romanesque church (rebuilt in 1265) of *San Fedele*, with a fine pentagonal apse. The chief façade of the church, in the *Piazza del Mercato*, is as little worthy of attention as the completely modernized interior. — The *Palazzo Giovio*, on the left, at the end of the street, contains the *Museo Civico* (adm. daily except Tues., 10-4, 50 c., Frid. 1 fr.; catalogue 1 fr.).

On the groundfloor are memorials of Volta and of Cesare Cantù (1807-95) the historian; views of Como, etc. — On the first floor are prehistoric and Roman antiquities; a rich collection of coins; autographs of Volta and others; local curiosities, etc.

The old *Town Wall* is intact except near the lake; on the S.E. side are three well-preserved towers, that in the middle, the *Porta Torre*, now known as the *Porta Vittoria*, being a massive five-storied structure. — In the *Viale Varese*, a promenade shaded with plane-trees and skirting the S.W. town-wall, is the church of the *Santissima Annunziata*, of the 17th cent., also known as the *Chiesa del Crocefisso*, from a miraculous image.

Farther to the S., on the slope of the mountain on the other side of the Cosia, is the fine old \**Basilica Sant' Abbondio*, originally a Lombard structure of the 8th cent., rebuilt in the 11th cent., and well restored in 1863-88. Beneath it the remains of a church of the 5th cent. have been found.

**Excursions** (comp. Map, p. 172). The *Castello Baradello* (p. 167), reached from the *Piazza Vittoria* in 1½ hr. by the *Via Milano* (to the S.) and then by a tolerable footpath, is an excellent point of view. — On the W. bank of the lake, on the beautiful road to (2½ M.) *Cernobbio* (p. 174), just beyond the *Borgo San Giorgio* or N.W. suburb of Como, lies the \**Villa l'Olmo* (Duca Visconti-Modrone), the largest on the lake, with fine rooms and a charming garden (visitors admitted). — Another fine Road, traversing the *Borgo Sant' Agostino*, leads along the E. bank of the lake and then, on the hillside, high above the lake, to *Blevio* and (5 M.) *Torno* (p. 175).

A **CABLE RAILWAY** (2/3 M. long; its steepest gradient 55:100; fares, see p. 168), passing through a tunnel 132 yds. long, leads from the N. end of the *Borgo Sant' Agostino*, via *Carescione* (Ristorante Falchetto), to (20 min.) *Brunate* (2350 ft.; *Grand Hôtel Brunate*, with steam-heating and garden, R. 3 5, B. 1½, déj. 3, D. 5, pens. 8-11 fr.; *Hôtel Milan*, R. from 2½, déj. 2½, D. 3½, pens. from 7 fr.; *Abb. Bellavista*, with small garden with view, R. from 2, B. ¾, déj. 2½, D. 3, pens. 7 fr., incl. wine, Italian, very fair; *Chalet Brunate*, with view-terrace, déj. 2½, D. 3½ fr.), which commands a superb View of the plain of Lombardy as far as Milan, and of the Alps to Mte. Rosa (best light in the morning). — Several pleasant walks (guide-posts and benches): to the (20 min.) *Piani di Brunate*, on the slope above the lake; to the (12 min.) *Fontana Pissarottino* (2385 ft.), with a view of *Cernobbio* and *Monte Bisbino*; to (½ hr.) *San Maurizio* (2860 ft.; *Hôtel-Restaurant du Parc*, déj. 2½, D. 3½ fr., incl. wine) and the *Tre Croci* (2970 ft.). More comprehensive views are commanded by the *Pizzo di Torno* (3740 ft.), 1¼ hr. to the E. of S. Maurizio, and by the (2 hrs.) *Monte Boletto* (4050 ft.).

**FROM COMO TO BELLAGIO VIA ERBA**, about 26 M., one-horse carriage in 5-6 hrs. (25 fr.). The road, which will also repay the pedestrian, ascends the valley of the Cosia. The lake is concealed by the spurs of the *Monte Boletto*. In the church of *Camnago Volta* (a little to the N. of the road) is the tomb of Volta (p. 168). Farther on, to the S. of the road, rises the jagged crest of *Montorfano*, near a little lake. Near *Cassano* (1325 ft.) is a leaning campanile. Beyond *Albese* (1325 ft.) we enjoy a view of the *Pian d'Erba*, with the lakes (p. 171) of *Alserio*, *Pusiano*, and *Annone*, dominated on the E. by the *Corni di Canzo* (p. 178) and the rugged *Resegone* (p. 170). — 11 M. *Erba*, and thence to *Bellagio*, see p. 172.

**FROM COMO TO LECCO**, 26 M., state-railway in 1½-2 hrs. (4 fr. 90, 3 fr. 45, 2 fr. 20 c.). — 3 M. *Albate-Camerlata*, see p. 167; 7½ M. *Cantù*; 11 M. *Anzano del Parco*. To the left lies the *Lago d'Alserio*. — 13½ M. *Merone-Pontenuovo*, the junction of the Milan and Erba line (p. 172). — 15½ M. *Castello-Rogeno*, on the S. bank of the *Lago di Pusiano*. — 19½ M.

*Oggiono*, at the S. end of the *Lago d'Annone*. The train then runs along the E. bank of this lake. — 21½ M. *Sala al Barro* is the station for the village of *Galbiate* (1215 ft.), 1¼ M. to the E., the best starting-point for an ascent of \**Mte. Barro* (3025 ft.). A good bridle-path (horse 3½ fr., incl. fee) ascends to the (2 hrs.) \**Alb. di Monte Barro* (2790 ft.), a quiet resort with a large garden, whence a walk of ¼ hr. brings us to the top. The magnificent view embraces the *Brianza* (p. 171), the *Lake of Lecco* (p. 178), the *Val Sassina*, and its mountains. The descent may be pleasantly made to (1½ hr.) *Malgrate* (p. 171), passing a finely situated pilgrimage-church. — The *Lago d'Annone* is connected with the *Lake of Lecco* by the *Ritorto*, the course of which we follow beyond (22½ M.) *Civate*. The *Mte. Resegone* (see below) is prominent to the E. — 24 M. *Valmadrera*. The train then penetrates a tunnel, crosses the wide *Adda*, and reaches (26 M.) *Lecco*.

FROM COMO *viâ VARESE TO LAVENO*, on the *Lago Maggiore*, 31½ M., railway (*Ferrovie Nord*) in 2-2¼ hrs. (fares 5 fr. 40, 3 fr. 85, 2 fr. 70 c.); to *Varese*, 18 M., in 1-1¼ hr. (fares 3 fr. 10, 2 fr. 10, 1 fr. 55 c.). — As far as (4½ M.) *Grandate*, see p. 165. Our line runs to the S.W., with a view of *Monte Bisbino* (p. 174) and *Monte Generoso* on the right. We descend to (6 M.) *Lurate-Caccivio*, and then ascend through wood (birch-trees, etc.) to (11 M.) *Solbiate Albiolo* (1460 ft.), the highest point of the line. In the foreground appears the *Monte Campo de' Fiori* (p. 186). — 15 M. *Malnate* (p. 188), the junction of the *Milan-Saronno-Varese* line. — 18 M. *Varese* (change carriages), and thence to (31½ M.) *Laveno*, see p. 185 and R. 29.

From *Como* to *Monte Generoso* and *Lugano*, see pp. 16, 15.

The RAILWAY FROM MONZA TO LECCO skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (p. 171). — 12½ M. (from *Milan*) *Arcore* (630 ft.), see p. 167. — 15½ M. *Usmate-Carnate* is also a station on the line from *Seregno* to *Bergamo* (p. 167). — 18½ M. *Cernusco-Merate*. The village of *Merate* (945 ft.; *Albergo del Sole*), 1 M. to the E. of the station, has a large factory (*Stabilimento Gavazzi*) and pretty villas.

From *Cernusco* a pleasant excursion (1 hr.) may be taken to the lofty *Montevecchia* (1572 ft.; poor *Osteria*, but good wine). The church of *Montevecchia* commands an excellent view of the *Lombard* plain, *Milan*, *Cremona*, *Novara*, and part of the *Brianza*, etc. Pleasant return-route by *Missaglia*, with a guide. 1¼ hr.; thence to the W. to (½ hr.) *Monticello* (p. 167).

21 M. *Olgiate-Molgora*. Beyond a tunnel a view of the valley of the *Adda* is obtained to the right. The train descends, crosses the river, and joins the *Lecco and Bergamo* line (p. 216) at (27½ M.) *Calolzio* which is magnificently situated at the foot of the mountains, near the small *Lago di Olginate*. — Thence we skirt the E. bank of the *Lago di Garlate* *viâ* (28½ M.) *Vercurago-San Girolamo*, which lies below the hill of *San Girolamo* (1340 ft.; view), with a pilgrimage-church and a ruined castle. 30 M. *Maggianico*, with a hydropathic establishment.

32 M. *Lecco*. — *Hotels*. \**GR. HÔT. LECCO (Bellevue au Lac)*, R. 2-4, B. 1½, déj. 3, D. 4, S. 3, omn. ¾ fr.; \**HÔT. MAZZOLENI*, R. 2-5, B. 1½, pens. 8, omn. 1 fr., these two well situated at the pier, with steam-heating; *CROCE DI MALTA ED ITALIA*, *Piazza Garibaldi*; *ALB. ALLA STAZIONE*, near the station, unpretending. — *Rail. Restaurant*, clean. — Omn. between the station and the pier 50 c. (included in through tickets).

*Lecco* (700 ft.) is an industrial town with 10,400 inhab. and silk, cotton, and iron manufactories, at the foot of *Mte. Resegone* (6160 ft.),



an indented dolomite ridge, and at the S. end of the *Lake of Lecco* or E. arm of the *Lake of Como* (p. 178), from which the *Adda* here emerges. A statue of *Alessandro Manzoni* (b. in Milan 1785, d. 1873), the poet and head of the romantic school, by Confalonieri, adorns the *Piazza Manzoni*; the pedestal is decorated with reliefs from Manzoni's '*I Promessi Sposi*', the scene of which is laid in Lecco. — The *Ponte Grande* (views), a stone bridge of ten arches, constructed in 1335 by *Azzone Visconti*, spans the *Adda* to the S. of the town; at each end are remains of fortified towers. Beyond the bridge the road forks: the left branch leads *viâ Pescate* and *Garlate* to *Olginate*, on the *Lago di Olginate* (p. 170); the right branch, passing the village of *Mulgrate* (with many silk-factories) to the W. of Lecco, leads to *Como* (p. 167).

Pleasant walk to *San Girolamo*, see p. 170. Ascent of the \**Monte Barro*, see p. 170 (carr. to *Galbiate* 5, with two horses 10 fr.). — Through the *Val Sassina* to *Bellano*, see p. 179.

The RAILWAY FROM LECCO TO COLICO (run by electricity) furnishes the shortest route between Milan and *Chiavenna* (*Splügen*; R. 4) and the *Val Tellina* (p. 180). It runs along the E. bank of the lake, passing through tunnels and over viaducts. 6 M. *Mandello-Tonzanico* (p. 178); 10 M. *Lierna* (p. 178); 13½ M. *Perledo-Varenna* (p. 178), the station for the steamers on the *Como* arm of the lake; 15½ M. *Bellano* (p. 179); 18½ M. *Dervio* (p. 179). — 24 M. *Colico*, see pp. 18, 180.

Steamer from Lecco to *Cadenabbia* (*Como*), see p. 173. — Railway to *Bergamo*, see p. 216.

## 25. From Milan to Bellagio. The Brianza.

RAILWAY (*Ferrovie Nord*) from Milan to (27½ M.) *Incino-Erba* (starting from the *Stazione Ferrovie Nord*, p. 128) in 1½-2 hrs. (fares 4 fr. 25. 2 fr. 50, 1 fr. 60 c.). — HIGHROAD from Erba to (19½ M.) *Bellagio*.

The **Brianza** is the undulating tract, between the *Lambro* and the *Adda*, stretching to the N. to the so-called *Alla Brianza*, the triangular peninsula which divides the *Lago di Como* from the *Lago di Lecco* (comp. p. 174). Like the entire region as far as the *Lago Maggiore* it is occupied by the extreme lower skirts of the Alpine chain (cretaceous limestone), which are overlaid with thick glacial deposits as the glaciers of the main valleys here came to an end. In the centre are several small lakes (*Lago d'Annone*, *Pusiano*, *Segrino*, *Alserio*, and *Montorfano*), some shallow depressions in the limestone, some dammed in by moraine accumulations. The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry-plantations.

The RAILWAY FROM MILAN TO INCINO-ERBA traverses a well cultivated plain. As far as (3 M.) *Bovisa* it coincides with the line to *Saronno* (p. 164). — 4½ M. *Affori*, with a parish-church containing an old copy of *Leonardo da Vinci's* '*Vierge aux Rochers*'. 5½ M. *Cormanno-Brusuglio*. The train now ascends the right bank of the small *Seveso* as far as *San Pietro*. — 10 M. *Varedo* (590 ft.). — From (13½ M.) *San Pietro* a branch-line diverges to (1¼ M.) *Camnago* (p. 167), a station on the *St. Gotthard* railway, which our line crosses near (15 M.) *Meda*. — Near (18½ M.) *Carugo-Giussano* the country becomes hilly. 20 M. *Arosio* (985 ft.), pleasantly situated



amid vine-clad hills, some of which are crowned with villages and country-houses. —  $21\frac{1}{2}$  M. *Inverigo* (1150 ft.), a pretty village, above the valley of the *Lambro*. On an eminence rises the *Rotonda*, one of the finest villas in the Brianza. The *Villa Crivelli* is famous for its cypresses. — Beyond (23 M.) *Lambrugo-Lurago* the train ascends the valley of the *Lambro*. —  $25\frac{1}{2}$  M. *Merone-Pontenuovo*, the junction of the Lecco and Como line (p. 169). The *Lago d'Alserio* is passed on the left and the larger *Lago di Pusiano* on the right. The train enters the charming plain of Erba (*Pian d'Erba*).

$27\frac{1}{2}$  M. *Incino-Erba*, the station for the village of Incino and the small town of Erba. *Incino*, the ancient *Liciniforum*, is mentioned by Pliny along with Bergamo and Como; it contains a lofty Lombard campanile. *Erba* (1055 ft.; *Albergo Buco del Piombo*) lies a little to the W., on the road from Como to Lecco, built on the terraced slopes of a small hill in a fertile region. Among the villas on the N.W. side is the *Villa Amalia*, commanding a charming view of the Brianza. — From Erba to Como, see p. 169.

The HIGHROAD FROM ERBA TO BELLAGIO (about 19 M.) crosses the *Lambro*, which has been canalized and conducted into the *Lago di Pusiano*, a little to the S.E. Immediately afterwards the route to Bellagio diverges to the left from the road to Lecco, and runs to the N., past *Longone* on the W. bank of the narrow *Lago del Segrino*, to —

5 M. *Canzo* (1270 ft.; *Alb. Canzo*; *Croce di Malta*), which is almost contiguous to ( $1\frac{1}{4}$  M.) *Asso* (1394 ft.), the two numbering together 2000 inhabitants. At the entrance of Asso is a large silk-manufactory (*Casa Versa*).

The road now gradually ascends in the wooded *Vall' Assina*, the upper valley of the *Lambro*, passing (2 M.) *Lasnigo*, (2 M.) *Barni* (2083 ft.), and *Magreglio* (2415 ft.). The first view of both arms of the Lake of Como is obtained from the eminence near the (1 M.) *Chapel*.

Delightful survey of the entire E. arm to Lecco and far beyond, after passing the first church of (1 M.) *Civenna* (2045 ft.; *Bellevue*, open from April to Oct., with view-terrace; *Ristorante della Posta*, with bedrooms). The road now runs as far as (2 M.) *Cherrio* along the shady brow of the mountain, which extends into the lake at Bellagio. Beyond the chapel good views are obtained of the W. arm of the lake (of Como), the *Tremezzina* with the *Villa Carlotta* and *Cadenabbia*, the E. arm (Lake of Lecco), a large portion of the road and electric railway on the E. bank, and finally of the entire lake from the promontory of Bellagio to Domaso (p. 180), and far below the *Villa Serbelloni* (p. 176).

The road winds downwards for about  $2\frac{1}{2}$  M., finally passing the *Villa Giulia* (p. 177) and the churchyard of Bellagio. From *Civenna* to *Bellagio* (p. 176), 2 hrs'. walk.

A longer route, which will reward the pedestrian, is by the \**Monte San Primo* (p. 177). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 3 hrs. (fatiguing, over débris).











## 26. Lake of Como.

**Plan of Excursion.** The Lakes of Como and Lugano (p. 182) and the Lago Maggiore (R. 31) may be visited from Milan most expeditiously as follows: by the St. Gotthard line or the Saronno-Como railway in 1-1 $\frac{3}{4}$  hr. to Como (Cathedral); proceed by steamboat in the afternoon in 1 $\frac{1}{2}$ -2 $\frac{1}{4}$  hrs. to *Cadenabbia* or *Bellagio*, the latter the most beautiful point on the Lake of Como, and spend the night there. In the evening and next morning visit Villa Carlotta and Villa Serbelloni; by steamboat in  $\frac{1}{4}$  hr., or by rowing-boat, to *Menaggio*; thence by railway in 1 hr. to *Porlezza*, in time for the steamboat which starts for *Lugano* (p. 183), arriving early enough to leave time for the ascent of Monte San Salvatore. From Lugano by steamboat in 1 $\frac{3}{4}$ -2 hrs. to *Ponte Tresa* and thence by steam-tramway in  $\frac{3}{4}$  hr. to *Luino*; steamboat from Luino in 2 $\frac{1}{2}$ -3 $\frac{1}{2}$  hrs. to the *Borromean Islands* (*Isola Bella*). From the islands we may proceed in 1 $\frac{1}{4}$ -1 $\frac{1}{2}$  hr. to *Arona* and return by railway to Milan (1 $\frac{1}{2}$  hr.; R. 2), or we may return by steamer to (1-1 $\frac{1}{4}$  hr.) *Laveno* and go on thence by the N. railway via *Varese* to (1 $\frac{3}{4}$ -2 $\frac{3}{4}$  hrs.) Milan (R. 29). — The CIRCULAR TOUR TICKETS (see p. xvii) issued for this excursion are economical and convenient. Tour No. 8 of the state railways (1st class 28 fr., 2nd cl. 24 fr. 35 c.) and No. 1 of the Ferrovie Nord (20 fr. 50, 16 fr. 15 c.), both available for 15 days, follow substantially the above indicated routes. — THROUGH TICKETS via Como or via Lecco to the principal steamboat stations are issued at the Central Station and the Agenzia Internazionale (p. 128) at Milan. — The RETURN TICKETS issued by both railway-systems for Bellagio, Cadenabbia, and Menaggio (state-railways, 10 fr. 70, 8 fr. 70 c.; Ferr. Nord, 9 fr. 55, 7 fr. 85, 4 fr. 75 c.) and those issued by the Ferr. Nord for Colico (12 fr. 50, 10 fr. 70, 6 fr. 40 c.) are valid for eight days and allow the steamboat journey to be broken at three points.

**Steamboat** (comp. p. xviii) four times daily from Como to Colico in 4 $\frac{1}{4}$ -4 $\frac{1}{2}$  hrs. (fares 4 fr. 15, 2 fr. 60 c.); six times daily from Como to Bellagio; four times daily from Cadenabbia to Lecco in 1 $\frac{1}{4}$ -1 $\frac{3}{4}$  hr. Some of the boats are handsome saloon-steamers, with good restaurants on board (dej. or S. 3, D. 4 $\frac{1}{2}$  fr.). — In the following description the stations at which there is a pier are indicated by 'P', the small-boat stations by 'B', and the railway-stations (comp. p. 171) by 'R'.

**Rowing Boats** (*barca*, pl. *barche*). First hour 1 $\frac{1}{2}$  fr., each additional hour 1 fr. for each rower. From Bellagio to Cadenabbia and back (or vice versâ), each rower 2 $\frac{1}{2}$  fr.; Bellagio to Tremezzo, Bellagio to Menaggio, and Bellagio to Varenna also 2 $\frac{1}{2}$  fr. each rower; Bellagio to Villa Melzi, Villa Carlotta, and back, each rower 3 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' The traveller should insist upon seeing the tariff before embarking. When travellers are not numerous, the boatmen readily reduce their demands. In bargaining the following phrases will be found useful: *Quanto volete per una corso di un'ora (di due ore)? Siamo due (tre, quattro) persone. E troppo, vi darò una lira (due lire, etc.)*. In addition to the fare, it is usual to give a '*mancia*' or '*buonamano*' of  $\frac{1}{2}$  fr. or 1 fr. according to the length of the excursion.

The \***Lake of Como** (650 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. ii. 159), and is in the estimation of many the most beautiful lake in N. Italy. Numerous villages and the gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along its banks. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive. The mountains rise to a height of 7875 ft. The lake, from Como to the N. extremity, is 30 M. long; its greatest width, between

Menaggio and Varenna, nearly  $2\frac{1}{2}$  M.; total area 60 sq. M. The *Lago di Mezzola*, formerly the N. bay of the lake, has been separated from it by the only large delta in the lake, formed by the deposits of the *Adda* (p. 180). In the middle, at the *Punta di Bellagio* (p. 178) the lake divides into two branches, called respectively the *Lakes of Como* (W.) and *Lecco* (E.). The *Adda* enters at the upper extremity and makes its egress near Lecco. Owing to its narrow bed and great depth (maximum 1345 ft.) the lake resembles a fiord; inundations, as at the Lago di Lugano, are not uncommon. — The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk. Tasteful articles in olive wood are made at Bellagio.

The variegated hues of the oleanders are very striking in summer. The laurel grows wild here. — The lake abounds in fish, and trout (troute) of 20 lbs. weight are occasionally captured. The 'Agoni' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E., the *Punta di Geno*, the beauty of the lake is disclosed to view.

### Lake of Como.

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*Borgo San Giorgio* and *Villa l'Olmo*, see p. 169.

*Villa Tavernola*, beyond the mouth of the *Breggia*. *Villa Cima*, in a beautiful park.

**Cernobbio (P).** — \*GRAND HÔTEL VILLA D'ESTE ET REINE D'ANGLETERRE, with lift and fine park, R. from 4, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ - $4\frac{1}{2}$ , D. 5-7, pens. 10-16, omn. 1 (from Como 2) fr., frequented by English and Americans (Engl. Church Serv. on Sun.). — \*HÔT. REINE OLGA, with small garden, R. 2- $3\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj. 3, D. 4, pens. 6-9 fr., incl. wine; ALB. STELLA; ALB. MILANO, R.  $1\frac{1}{2}$ , B.  $\frac{3}{4}$ , D. 3, pens. 5 fr., incl. wine, Italian, very fair. — *Omnibus* and *Local Steamer* to Como, see p. 167.

*Cernobbio*, a considerable village,  $2\frac{1}{2}$  M. to the E. of Chiasso (p. 16), is surrounded by handsome villas.

The *Monte Bisbino* (4390 ft.), with a pilgrimage-church and a fine view, is easily ascended in 4 hrs. from Cernobbio viâ *Rovenna* (1450 ft.) and the *Monti Madrona* (2755 ft.; inn).

*Villa Volpi*, on a promontory extending far into the lake.

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*Borgo Sant' Agostino* and *Brunate*, on the spurs of the Monte Boletto, see p. 169.

*Blevio (B)*, beyond the *Punta di Geno*, with many villas.

*Villa Taglioni*, formerly the property of the famous danseuse Marie Taglioni (d. 1884); *Villa Ferranti*, once the residence of the celebrated singer Pasta (d. 1865); *Villa Taverna*.

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*Moltrasio* (P; Ristor. Caramazza; Ristor. Roma), rising in terraces on the steep slope, with luxuriant gardens.

*Local Steamer* to Como, see p. 167.

*Urio* (P); then *Carate Lario* (P; Hôt.-Pens. Lario, R. from 11/4, pens. 6-8 fr.), *Laglio*, and *Germanello*, all with attractive villas. On the bank of the lake is the pyramidal tomb, 65 ft. high, of Dr. Frank of Pavia (d. 1842).

*Torriggia* (P; Ristor. Casarico); on the promontory the *Villa Cetti*.

*Brienno* (P), embosomed in laurels. *Monte Legnone* and *Monte Legnonecino* (p. 180) are distinctly visible towards the N.E.

*Argegno* (P; Alb. *Belvedere*; Alb. d'*Argegno*; Ristor. *Spinelli*, with bedrooms), at the mouth of the fertile *Intelvi Valley*.

A carriage-road leads hence via *Castiglione d'Intelvi* (1970 ft.; Alb.-Ristor. Castiglione) and *San Fedele d'Intelvi* (2556 ft.; Alb. San Fedele, with garden, pens. incl. wine 6 fr.) to *Lanzo d'Intelvi* (p. 183; omn. 2-4 times daily, 2 fr. 80 c.) in one direction, and in the other to *Osteno* (p. 183). — About 7 M. to the S.W. of Argegno, on the slope of the *Sasso Gordona* (4620 ft.), stands the *Pensione Prabello* (3935 ft.; open May-Nov.).

*Colonno* (B); then *Sala* (P), opposite the small island of *Comacina*, frequently mentioned in the annals of mediæval warfare, with the small church of *San Giovanni*.

*Campo* (P; Ristor.-Pens. Gandolfi). On the *Punta d'Avedo*, a promontory which here projects far into the lake, glitters the *Villa Arconati* (fine \*View).

In the bay lie *Lenno* (P; Hôt.-Pens. *Regina*, by the pier, pens. 5-8 fr., well spoken of; Alb.-Ristor. *Brentani*, in the village), with an old octagonal baptistery,

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*Torno* (P; *Albergo Belvedere*; Ristor. *al Vapore*) has a pretty church and is surrounded by villas.

*Local Steamer* to Como, see p. 167; *Road* to Como, see p. 169.

*Villa Pliniana*, in the bay of *Molina*, erected in 1570 by Count Anguissola, is now the property of the Marchesa Trotti. It derives its name of *Pliniana* from a neighbouring spring which daily changes its level, a peculiarity mentioned both by the younger and the older Pliny.

*Riva di Palanzo* (P) and *Pognana* (B); then *Quarzano* and *Careno*.

*Nesso* (P), at the mouth of the *Val di Nesso*, which ascends to the *Piano del Tivano* (3800 ft.), with a waterfall in a narrow gorge.

Beyond *Cavagnola* we obtain a \*View of the *Punta d'Avedo* and *Bellagio*.

Near *Lezzèno* (P; Osteria del Grottino, to the right of the pier) is one of the deepest parts of the lake. Farther on is the *Grotta del Bùlgaro*, a partly artificial cave, scarcely accessible except by boat (adm. 1 fr.; open from March to Nov.).

*San Giovanni di Bellagio* (P), with a church containing an altar-piece by Gaud. Ferrari: Christ in glory, with saints and donors. The beautiful garden of the *Villa Trotti* combines the luxuriance of a S. vegetation with English-like expanses of turf.

*Villa Besana*, formerly *Poldi*, contains the modern mausoleum of the last of the Gonzagas, in the form of a round Romanesque tower. Fine view. Visitors are admitted to the beautiful garden (gratuity).

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and Azzano (P). On the slope above, *Mezzegra*.

**Tremezzo (P).** — **Hotels.** \*HÔT.-PENS. BAZZONI ET DU LAC, R. 1½ 3, B. 1¼, déj. 2, D. 3, pens., L. extra, 6-8 fr.; \*HÔT.-PENS. VILLA CORNELIA, with restaurant, pens. from 6 fr.; HÔT.-PENS. MAGATTI & BELVEDERE, pens. from 5 fr., well spoken of.

*Tremezzo* is the capital of the *Tremezzina*, a beautiful district justly called the garden of Lombardy. An avenue of plane-trees, passing the *Villa Carlotta* (p. 177), connects Tremezzo with Cadenabbia, which practically forms one place with it.

Interesting excursion (there and back, 3-4 hrs.) by *Lenno* (p. 175) to *Santu Maria del Soccorso* (1375 ft.; inn), a 'Mount Calvary' with beautiful view; return by *Mezzegra*.

**Cadenabbia.** — **Hotels** (many English visitors; the first-mentioned are closed from the end of Nov. to the end of Feb.). \*BELLEVUE, adjoining the *Villa Carlotta*, with shady grounds on the lake, R. from 5, B. 1½, déj. 4, D. 5-7, pens. from 12½ fr.; \*BRITANNIA, with garden, R. 2½-5, B. 1¼, déj. 3, D. 5, pens. 8-12 fr.; \*BELLE-ÎLE, R. 2-3½, B. 1¼, déj. 2½, D. 4, pens. 7-10, omn. ½ fr.; HÔT.-PENS. CADENABBIA, R. 2½-3, B. 1½, déj. 3, D. 4, pens. 7-9 fr., Italian, very fair. These three are situated to the N. of the pier, on the Menaggio road. — *English Church*, with services from March to November.

*Cadenabbia*, a small place in the parish of *Griante*, ½ M. to the N.E. of Tremezzo and 2 M. to the S. of Menaggio (omnibus at the railway station), lies in the warmest and most sheltered situation on the Lake of Como. — In the vicinity (S.W.), on the road (see above) along the shore to Tremezzo, stands the \**Villa Carlotta*, formerly *Sommariva*. In 1843 it came into the possession

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*Villa Melzi*, see p. 177.

**Bellagio.** — **Hotels** (the first mentioned are closed from the end of Nov. to the end of Feb.). \*GRANDE BRETAGNE, frequented by the English, with lift, large park, and English church, R. 4-10, B. 1½, déj. 3½-4½, D. 5-7, pens. 12-18, omn. ¾ fr.; \*GRAND HÔTEL BELLAGIO, with shady garden on the lake, R. 5-10, B. 1½, déj. 3½, D. 5, pens. 10-18, omn. ¾ fr., variously judged, with the dépendance *VILLA SERBELLONI* (see below; similar charges). — \*GENAZZINI ET MÉTROPOLE, also beautifully situated on the lake, with lift, restaurant, and small garden, R. 3-5, B. 1½, déj. 2½-3, D. 4-4½, pens. 9-11 fr.; \*HÔTEL-PENSION FLORENCE, R. 2½-5, B. 1½, déj. 2½, D. 4, pens. 7½-11, omn. ½ fr.; \*SPLENDIDE HÔTEL DES ÉTRANGERS, R. 3-5, B. 1½, déj. 3, D. 4, pens. 8-12 fr.; both with lift, steam-heating, Munich beer, and small garden on the lake. — Of less pretension: HÔT. DU LAC, R. from 2½, B. 1½, déj. 2½, D. 3½, pens. 8-10 fr., very fair; HÔT.-RESTAURANT SUISSE, R. 2-3, B. 1, D. 3½, S. 2, pens. 6-7 fr.

Café-RESTAURANT, *Café Bella Venezia*, near the pier; *Ristorante Belvedere* (with bedrooms), on the way to the *Villa Giulia*.

POST-OFFICE at the S. end of the town. — TELEGRAPH OFFICE in the garden of the Gr. Hôt. Bellagio.

*Lace, Silk Goods, and Olive-wood Carvings* at numerous shops.

*Lake Baths:* *Bagni Volta* (1 fr.), with view-terrace (café), near the *Villa Melzi*, ¼ M. to the S. of the pier.

*Rowing Boats*, see p. 173.

*English Church* (April-Oct.) in the grounds of the *Grande Bretagne*.

*Bellagio* (710 ft.), a small town with 1100 inhab., at the W. base of the promontory which separates the Lake of Como from the Lake of Lecco, is perhaps the most delightful point among the lakes of Upper Italy. — A road and a steep lane (beginning behind the Hôt. Genazzini) ascend through the town to the —

\**Villa Serbelloni* (adm. 1 fr., free for guests of Hôt. Bellagio;

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of Princess Albert of Prussia, after whose daughter *Charlotte*, Duchess of Saxe-Meiningen (d. 1855), it is named. The Duke of Saxe-Meiningen is the present proprietor (accessible from 8 to 5, door opened every  $\frac{1}{2}$  hr.;  $\frac{1}{2}$  fr. each pers.).

INTERIOR. The MARBLE HALL contains the celebrated \*Reliefs by *Thorvaldsen*, representing the Triumph of Alexander. This frieze was first reproduced in plaster for the Quirinal in 1811, in honour of Napoleon; for this marble replica a sum of over 14,000*l.* was paid by Count Sommariva in 1828. Also several statues by *Canova* (Cupid and Psyche, Magdalen, Palamedes, Venus); Cupid, by *Bienaimé*, etc. — The BILLIARD ROOM contains a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorvaldsen.

The \*GARDEN contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia: pleasant view towards Bellagio from the thick shrubbery at the S. end of the garden.

Behind Cadenabbia rises the rock of *Il Sasso di San Martino*.

Halfway up stands the *Madonna di San Martino*, a small church, commanding a beautiful view; ascent  $1\frac{1}{2}$  hr. (we proceed viâ *Griante* to the small chapel of *San Rocco* and then follow the paved track).

The *Monte Crocione* (5370 ft.), a more lofty mountain to the W., commands a striking view of the Lake of Como and Bellagio (a fatiguing ascent of  $3\frac{1}{2}$ -4 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 a.m.). A finer view of the Alps of Valais is obtained from the \**Monte Galbige* (5400 ft.), to the W., which may be reached in 50 min. from *Monte Crocione* by following the crest. From *Monte Galbige* we may descend viâ the *Ponno Alp* to (3 hrs.) *Osteno* (p. 183).

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hotel, see p. 176), the park of which extends to the head of the promontory. Charming glimpses of Varenna, Villa Arconati, Villa Carlotta, etc.

The *Villa La Boyssonade* (adm. 10-12 and 2-5,  $\frac{1}{2}$  fr.) and the *Villa Belmonte* (adm.  $\frac{1}{2}$  fr.), command other fine views.

The \**Villa Melzi*, on the Como arm of the lake,  $\frac{1}{2}$  M. to the S. of Bellagio, was erected by *Albertoli* in 1810-15, for *Count Melzi d'Erile* (1753-1816), who was made Duke of Lodi by Napoleon in 1807. It now belongs to the Duchess of Melzi, and possesses numerous works of art and a splendid garden (adm. Thurs. & Sun., 1 fr.; entr. by S. gate).

On the Civenna road (p. 172), about 1 M. to the S. of the lower entrance to the Villa Serbelloni, beyond the cemetery, we reach a blue iron gate on the left, leading to the *Villa Giulia*, the property of Count Blome of Vienna, with beautiful \*Gardens, famous for their camellias in spring (adm. on Sun. and holidays only; fee  $\frac{1}{2}$  fr.).

A pleasant \*Excursion may be taken hence to *Cheerio* or *Civenna* (p. 172), either by road, passing the *Villa Giulia* (to Civenna  $2\frac{1}{2}$  hrs.; one-horse carr. 8 fr., 3 hrs. there and back), or from the steamboat-stations of *Limonta* and *Vassena* (p. 178).

The highly interesting ascent of the *Monte San Primo* (5530 ft.) may be made in  $4\frac{1}{2}$  hrs. from Bellagio (guide 10 fr., not indispensable). The route leads past the *Villa Giulia* and *Casate*, and forks at (2 hrs.) a chapel. We follow the narrow road to the right to the *Alpe del Borgo*, whence a footpath leads to the ( $2\frac{1}{2}$  hrs.) summit, on which is a refuge-hut. Magnificent view of the Lake of Como and the Brianza, backed by a grand mountain-panorama. The descent may be made to *Canco* (p. 172).



The promontory of Bellagio ends in the *Punta di Bellagio*, where the S.W. and S.E. arms of the lake unite (comp. p. 174).

The latter, the *Lago di Lecco* (12½ M. long), though inferior to the other in picturesqueness and luxuriance of vegetation, presents grander mountain scenery. The E. bank is skirted by the railway mentioned at p. 171. Steamers from Cadenabbia to Lecco, see p. 173.

The steamer rounds the *Punta di Bellagio* (see above). To the left, *Lierna* (P. and R.; Ristor. Lierna), at the foot of the abrupt *Cima Palagia* (5080 ft.). Fine view towards the N. — Right: *Limonta* (B.; Pens. Cervieri, R. 1½, pens. 6½ fr., Italian, very fair; Trattoria del Porto), the station for Chevrio (p. 172). *Vassena* (B.), the station for (3 M.) *Civenna* (p. 172), and *Onno* (P.; Alb. del Porto). Left: *Olcio* (R.), and *Mandello* (P. & R.; Ristor. della Torre), on a delta running far out into the lake at the foot of *Mte. Grigna Meridionale* or *Mte. Campione* (7165 ft.); *Abbadia* (B. & R.), at the mouth of the *Val Gerona*. On the W. bank, at the base of the *Corni di Canzo* (4500 ft.), are several cement-furnaces. Opposite Lecco, to the right, lies *Parè*, situated at the mouth of the *Ritorto* (p. 170) and separated from *Malgrate* (p. 171) by the promontory of *San Dionigio*. The lake now contracts to the width of the *Adda*. — *Lecco* (P. & R.), see p. 170.

On the chief arm of the Lake of Como, as we proceed towards Colico, the first steamboat-stations are Menaggio (W. bank) and Varenna (E. bank).

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**Menaggio (P).** — Piers. One, the *Pontile Ferrovia*, to the S., beside the *Hôtel Menaggio*, for the *Steam Tramway* to Porlezza (Lugano; see p. 182); another, the *Pontile Comunale*, beside the *Hôtels Victoria* and *Corona*. Hotel-omnibuses at both.

**Hotels** (many English visitors). \***GRAND HÔTEL VICTORIA**, R. 5-7, B. 1½, déj. 3½, D. 5, pens. 8-13 fr. (English Church Service); \***GRAND HÔT. MENAGGIO** (closed from 15th Nov.-28th Feb.), R. 3-6, B. 1½, déj. 3, D. 5, pens. 7-11 fr., both with lifts and gardens on the lake. — **CORONA**, Italian, very fair, R. 1½, D. 3, pens. 6 fr., incl. wine. — *Ristorante Bellavista* (with bedrooms); *Ristorante Belvedere*, *Café-Restaurant Olivedo*, both plain.

**Menaggio** (1700 inhab.), with an extensive silk manufactory, commands a fine view of Bellagio. On the lake, to the S. of the village, is the handsome *Villa Mulus*. — A good road, diverging to the right from the Cadenabbia road, ascends in windings to the N. to (½ hr.) *Loveno Superiore*, near the church of which stands the *Villa Vigoni*, commanding a magnificent view of Menaggio,

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**Varenna** (P & R; \**Hôt. Royal*, in an open situation, B. 1½, déj. 3½, D. 5, pens. from 10 fr., many English visitors; *Alb. Vittoria*, R. 1-2½, pens. 5-7½ fr.; *Alb.-Ristor. Olivedo*, at the pier, both unpretending) is charmingly situated on a promontory surrounded by gardens, at the mouth of the *Val d'Esino*. The railway-station is ¼ M. from the pier (omn. 30 c.). In the vicinity both road and railway pass through several tunnels. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About ¾ M. to the S. of Varenna the *Fiume Latta* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but generally dried up at other seasons. — The ruins of *Torre di Vezio*, beside the high-lying hamlet of *Vezio* (½ hr.), command a beautiful view.

From Varenna a fatiguing foot-path leads past *Regoledo* (p. 179) and above the *Orrido di Bellano* (p. 179) to (¾ hr.) *Bellano* (p. 179).

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Bellagio, and of the three arms of the lake (apply to the gardener; fee 1 fr.). The garden-saloon contains a relief by *Thorvaldsen* and a group in marble by *Argenti*. — Adjacent are the *Villa Massimo d'Azeglio* and the *Villa Garovaglio*.

From the Villa Vigoni a good footpath leads via the villages of *Plesio* (1965 ft.) and *Breglia* (2465 ft.) to (1½ hr.) the church of *Madonna della Breglia*, commanding an extensive view. From Breglia we may descend by a steep path to *Acquaseria* (see below).

A new \*Road, mostly in shade in the afternoon, leads to the N.E. from Menaggio, skirting the (20 min.) quiet bay of *Nobiallo*, the station of the Como 'torpedo boats' (p. 234), and then traversing five tunnels in the yellowish-brown cliff, the *Sasso Rancio* ('orange-rock'), to (40 min.) *Acquaseria* (see below). The Russians under Bellegarde marched by this route in 1799 along the old dangerous footpath over the rock, but suffered heavy losses.

*Acquaseria* (P; *Alb. Milano*, on the road, plain but good; *Caffè-Ristorante Gabbani*, at the pier, unpretending), with a hat factory, is the chief village in the commune of *Sant' Abbondio*.

*Rezzonico* (B) has a restored castle of the 13th century.

*Cremia* (P), with the handsome church of San Michele (altarpiece, \*St. Michael, by Paolo Veronese). The old church of San Vito contains a fine Madonna and angels by Borgognone.

Then *Pianello* (P).

On rocks rising precipitously above *Musso* (B) is situated the ruined castle of *Rocca di Musso*, the residence of Giov. Giac. de'

## E. BANK.

The \**Monte Grigna Settentrionale* (7905 ft.) is a very fine point. From Varenna a bridle-path leads on the right bank of the *Esino* via *Perledo* to (2½ hrs.) *Esino* (2995 ft.; *Alb. Monte Codeno*, inexpensive), prettily situated. Thence (guide desirable, 7 fr.) to the *Alp Cainallo* 1½, *Alp Moncodeno* 1½, *Capanna Monza* (ca. 6235 ft.) ½ hr., and to the top (*Capanna Grigna Vetta* of the Ital. Alpine Club, inn) in 2 hrs. more (the last part rather trying). Superb view of the whole Alpine chain from the Mte. Viso to the Ortler (the Mte. Rosa group particularly fine), and of the plains of Lombardy to the distant Apennines. We may descend to the W. (steep) to the club-hut *Capanna Releccio* (5625 ft.) in the *Val Meria*, and to *Mandello* (p. 178), or to the E. to *Pasturo* in the *Val Sassina* (see below).

From *Regoledo* (R), on the road between Varenna and Bellano, a cable-railway (940 yds. long) runs in summer (return-fare 1¼ fr.) to the *Grand Hôtel Regoledo* (1425 ft.; with lift and hydropathic establishment, pens. 8-12 fr.).

*Bellano* (P & R; *Hôtel-Restaurant Tommaso Grossi*, *Alb. Porta*, both on the lake) has 2300 inhab. and considerable factories. By the pier is a monument to *Tom. Grossi* (1790-1853), the poet, who was born at Bellano. A street leads hence to the (8 min.) station (p. 171). Behind Bellano is the *Orrido di Bellano*, a picturesque rocky gorge in which the *Pioverna* forms two waterfalls (adm. ½ fr.).

A narrow road leads through the *Val Sassina*, which opens at Bellano, via *Taceno* (1663 ft.; near it, the little mineral bath of *Tartavalle*) to *Cortenova* (1578 ft.) and thence via *Introbio* (1920 ft.; in the vicinity, the fine waterfall of the *Troggia*) to *Lecco* (p. 170).

*Dervio* (B & R), at the mouth of the *Varrone*, is situated at the base of the *Monte Legnone*

## W. BANK.

Medici in 1525-32, 'the Castellan of Musso', who from this spot ruled over the entire Lake of Como.

*Dongo* (P), a large village in a sheltered situation.

**Gravedona** (P; *Hôt. d'Italie; Hôtel. Victoria*), with 1200 inhab., is situated at the mouth of the gorge of the *Liro*. The handsome *Palazzo del Pero* with four towers, at the upper end, was built in 1586 by Pellegrino Tibaldi for the Milanese Cardinal Tolomeo Gallio. Adjoining the venerable church of *San Vincenzo*, containing two Christian inscriptions of the 5th cent., rises the *Baptistery of Santa Maria del Tiglio*, an interesting building of the 12th cent., with campanile.

A bridle-path leads to the W. through the *Val di Gravedona*, over the *Passo San Jorio* (642 ft.), and down through the *Val Marobbia* to (10 hrs.) *Bellinzona* (p. 8). Provisions and guide necessary (no inn en route).

*Domäso* (P) possesses several handsome villas. — Finally *Gera* (B).

## E. BANK.

and its spur, the *Monte Legnoncino* (5625 ft.).

\* **Monte Legnone** (8565 ft.), the highest mountain of Lombardy, may be ascended hence in 7 hrs. (with guide; not difficult and very interesting). Bridle-path to (1½ hr.) *Sueglio* (2580 ft.; *Osteria Bretagna*, plain but good) on the slope of Mte. Legnoncino, and thence (red way-marks) viâ *Artesso* to the (2 hrs.) *Rifugio Róccoli Loria* of the Italian Alpine Club (4800 ft.; good accommodation), on the saddle between Legnone and Legnoncino, with a fine view; thence to the (2 hrs.) *Capanna Legnone* (7010 ft.; no beds) and the (1¼ hr.) summit, with magnificent view. — The ascent on the N. side, from *Delebio* (see below), is easier. A bridle-path leads through the *Val della Lesina* to the (4 hrs.) *Alp Cappello* (4993 ft.), and thence across the *Bocchetta di Legnone* to the (3-3½ hrs.) summit.

*Corenno* (*Plinio*), with a ruined castle; *Dorio* (R.); *Olglasca*. — *Piona* (R.), on the bay named *Laghetto di Piona*.

**Colico** (P & R), comp. p. 18.

From Colico to *Chiavenna*, and over the Splügen to *Coire*, see R. 4.

## From Colico to the Val Tellina and Bormio.

FROM COLICO TO TIRANO, 41½ M., electric railway (continuation of the Lecco and Colico line, p. 171), in 2-2½ hrs. (fares 7 fr. 80, 5 fr. 50, 3 fr. 55 c.). FROM TIRANO TO BORMIO, 25½ M., diligence twice daily in 5 hrs. (4 fr. 80 c.). — Return-tickets (valid for a month) from Milan to *Tirano*, 28 fr. 95, 22 fr. 35, 16 fr. 90 c.; to *Bormio*, 43 fr. 60, 37 fr., 31 fr. 55 c.

The *Val Tellina*, which is watered by the *Adda* and traversed by a railway and a road, is one of the main longitudinal valleys in the Alps, separating the central chain from the Bergamasque Alps (p. 213). It belonged to the Grisons down to 1797, then to Austria, and since 1859 has been united to Italy. The inundations of the river often cause lasting damage by scattering débris from its broad gravelly channel and make the lower part of the valley marshy and unhealthy. An aromatic red wine is yielded by the vines on the slopes of the valley.

The RAILWAY TO SONDRIO runs to the E. from Colico to (4½ M.) *Delebio*, on the *Lesina* (ascent of Mte. Legnone, see above). — 8 M. *Cosio-Valtellina-Traona*. — 10 M. *Morbegno* (850 ft.; *Ancora; Bettini*), with 3600 inhab., has a church of the 17th cent. with a few good pictures. It lies at the mouth

of the *Val del Bitto di Alvaredo*, through which a bridle-path leads to the *Val Brembana* (p. 215). In the vicinity is the generating-station of the railway. — 14 M. *Ardenna-Masino*, on the right bank of the *Adda*, at the mouth of the *Val Masino* (see *Baedeker's Switzerland*). — We cross the *Adda* to (19½ M.) *San-Pietro-Berbenno* (to *Branzi* in the *Val Brembana*, see p. 215). — Farther on the train skirts the hill of *Sassella*, noted for its wine and crowned with a church.

25½ M. *Sondrio* (1140 ft.; \**Hôt. de la Poste*, with restaurant and garden, R. 2½-5, B. 1½, pens. 7-10, omn. ½ fr.; *Alb. della Ferrovia*, opposite the station, with garden, well spoken of; *Alb. Maddalena*; *Ristor. Marino*, with bedrooms, very fair; omn. between the station and the town ½ fr.), the capital of the *Val Tellina*, with 4100 inhab., situated on the brawling *Malero*, produces excellent wine. Owing to its mild climate, *Sondrio* is much frequented as a 'transition-station' in spring and autumn. The old castle of the bailiffs is now a barrack; and the former nunnery is now private property. — To the *Val Malenco* and ascent of the *Monte della Disgrazia*, see *Baedeker's Switzerland*.

The railway to *Tirano* proceeds viâ (28½ M.) *Tresivio*. About 11½ M. to the N. of (30½ M.) *Ponte* is the village of that name, with a *Madonna* in fresco, by *Luini*, over the W. door of the church. — Beyond (33½ M.) *San Giacomo*, on the mountain-ridge (views) to the left, lies the small and ancient town of *Teglio* (2860 ft.; *Alb. Combolo*), with a ruined castle, the handsome Renaissance *Palazzo Berta* (16th cent.), and the church of *San Lorenzo*, with frescoes by *Ferma Stella* of *Caravaggio* (1528). *Teglio* gives its name to the valley (*Val Teglino*). At (36 M.) *Tresenda* (1236 ft.; *Alb. Ambrosini*, moderate) the road over the *Passo d'Aprica* diverges to the right (p. 227; from *Tresenda* to the *Val Seriana*, see pp. 216, 215).

41½ M. *Tirano* (1410 ft.; \**Hôt. Tirano*, at the station, with steam-heating and garden, R. from 2½, B. 1¼, pens. from 9, omn. ½ fr.; *Albergo della Posta*; *Alb. Primavera*, R. 1 fr., unpretending, etc.), a small town of 3500 inhab., exposed to damage from the floods of the *Adda*. It contains old mansions of the *Visconti*, *Pallavicini*, and *Salis* families. — About 1 M. to the N.W. of *Tirano* is *Madonna di Tirano* (\**Albergo San Michele*, R. 3, B. 1 fr.), a small village with a large and handsome pilgrimage-church, built about 1505 by *Tommaso Rodari* and others. The elaborately carved screen dates from the 18th century. — Hence to *Poschiavo*, and over the *Bernina Pass* to *Pontresina* and *Samaden*, in the *Upper Engadine*, see *Baedeker's Switzerland*. The Swiss frontier lies only about ¾ M. to the N.W. of *Madonna di Tirano*.

The HIGH ROAD to *BORMIO* ascends along the vine-clad slopes to *Sernio* (2083 ft.). To the N. rises the precipitous *Monte Masuccio* (9240 ft.), a landslide from which in 1807 blocked up the narrow channel of the *Adda*, and converted the valley as far as *Tovo* into a vast lake. At (6 M.) *Mazzo* the road crosses to the right bank of the *Adda*, and beyond *Grosotto* (1970 ft.; *Alb. Pini*) it crosses the *Roasco*, which here issues from the *Val Grosina* (see *Baedeker's Eastern Alps*). To the left, at the mouth of the latter, is the imposing ruined castle of *Venosta*. Beyond *Grosio* the road recrosses to the left bank. — 6 M. —

12 M. *Bolladore* (2790 ft.; *Posta* or *Angelo*, R. 1½-2½ fr., very fair; *Hôtel des Alpes*, well spoken of). On the mountain-slope to the N. rises the church of *Sondalo*. The valley contracts; the southern vegetation disappears; far below rushes the grey glacier-water of the *Adda*. 13½ M. *Mondadizza*, with a curious old church. At (15 M.) *Le Prese* (3115 ft.; inn) we again cross the *Adda*. We then enter the defile of *Serra di Morignone*, about 3½ M. in length, which separates the *Val Tellina* from the region of *Bormio*. In 1859 the *Ponte del Diavolo* was the scene of an engagement between *Austrians* and *Garibaldians*. At the end of the pass, in the green *Valle di Sotto*, lie the hamlets of *Morignone* and (farther on) *Sant' Antonio*.

Beyond (18½ M.) *Ceppina* we reach the level green valley (*Piano*) of *Bormio*, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. At *Santa Lucia* (3840 ft.) we

cross the *Frodolfo*, just above its confluence with the *Adda*. The road runs to the N.E. to (3½ M.) —

25½ M. **Bormio**, Ger. *Worms* (4020 ft.; *Posta* or *Leon d'Oro*; \**Alb. della Torre*, R. 1½-2½ fr.), an antiquated little Italian town, with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva* (see *Baedeker's Eastern Alps*). — The diligence goes on hence, ascending the winding *Stelvio* route, to the —

45½ M. **Bagni di Bormio**. The *New Baths* (*Bagni Nuovi*; 4345 ft.), a handsome building surrounded with gardens on a terrace commanding a fine survey of the valley of Bormio and the surrounding mountains, are much frequented in July and Aug. (at the \**Hotel*, R. 3-5, B. 1½, D. 4, S. 3, pens. 8½-12 fr.) and are closed from the middle of Oct. (Engl. Church Service in summer). The *Bagni Vecchi*, or Old Baths of Bormio, are a little higher up (4750 ft.), perched on the rocks below the road; a picturesque footpath, shorter than the road, ascends to them in ¼ hr. The seven springs, containing salt and sulphur (100-105° Fahr.), rise in the dolomite cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by Pliny and Cassiodorus. The old Roman baths (*piscine*) hewn in the rock are interesting. — From Bormio over the *Stelvio* to Landeck and Meran, see *Baedeker's Eastern Alps*.

## 27. From Menaggio, on the Lake of Como, to Lugano and to Luino, on the Lago Maggiore.

42 M. LIGHT RAILWAY from Menaggio to *Porlezza*, 8 M., in ca. 1 hr. (fares 2 fr. 90, 1 fr. 55 c.). STEAMBOAT (mediocre restaurant) from *Porlezza* to (11 M.) *Lugano* in 1-1¼ hr. (fares 2 fr. 50, 1 fr. 20 c.), and from *Lugano* via *Porto Ceresio* to (15 M.) *Ponte Tresa* in 1¾-2 hrs. (fares 2 fr., 1 fr. 50 c.). LIGHT RAILWAY from *Ponte Tresa* to *Luino*, 8 M., in ¾ hr. (fares 2 fr. 90, 1 fr. 30 c.). Through-tickets from Menaggio to *Lugano* 5 fr. 40, 2 fr. 80 c., to *Luino* 9 fr. 80, 5 fr. 60 c. (to be had on board any of the steamers). — Swiss custom-house examination on board the steamers in the Lake of *Lugano*, Italian custom-house at *Ponte Tresa* or *Porlezza*. — Comp. the Maps, pp. 154, 10, 174.

*Menaggio*, see p. 178. The station of the light railway is at the S. end of the village; the ticket-office is in the *Hôtel Menaggio*. The line at first ascends rapidly (5:100) to the hills above the lake, then runs towards the N. for about half-a-mile. Fine \**View* to the right of the central part of the Lake of *Como*, with *Bellagio* in the middle. Farther on the line describes a wide bend to the W. and beyond a short tunnel ascends in numerous curves on the left side of the *Val Sanagra* to (3 M.) *Grandola* (1260 ft.), where we reach the highest point of the line, 610 ft. above the Lake of *Como*. The train descends rapidly (4:100), via *Bene-Grona*, (5½ M.) *Piano* (on the small *Lago del Piano*), *San Pietro* (where the *Lago di Lugano* comes in sight), and *Tavordo*, in the broad *Valley of the Cuccio*.

8 M. **Porlezza** (*Alb. del Lago*; *Posta* or *Angelo*), on the N.E. arm of the Lake of *Lugano*, with the Italian custom-house for travellers in the other direction, is the headquarters of the Italian 'torpedo-boats' (p. 234). Rail. station, close to the steamboat-pier.

The **Lake of Lugano** (890 ft.), called by the Italians *Lago Ceresio* after its doubtful Latin name, is 20 sq. M. in area and 945 ft. deep at its deepest point. The curiously shaped lake, not unlike the letter S., occupies the deepest portions of two cross-valleys,



separated by the Monte San Salvatore, while the N. ends of the valleys, as well as the valley to the N.E., between Castagnola and Porlezza, have been filled up by the rivers *Agno* and *Cassarate*. Its wooded and oft-times precipitous banks are less varied and more sombre than those of Lakes Como and Maggiore, but its central part, the \**Bay of Lugano*, vies in scenic charm and luxuriance of vegetation with its more celebrated neighbours.

The STEAMER proceeds *vià Cima*, at the foot of the steep hills on the N. bank, and crosses the lake diagonally.

**Ostëno** (*Hôtel du Bateau*, expensive; *Ristorante della Grotta*), on the wooded S. bank of the lake, was the birthplace of the sculptor *Andrea Bregno* (d. 1506, in Rome), who is represented by two ciboria in the church. It is frequently visited from Lugano on account of its grotto (return-fare 2 fr. 35 c.; ticket for the grotto, including the ferry, obtained on board the steamer, 75 c.).

The **Grotto of Osteno**, Ital. *Orrido* or *Pescara* ('fishermen's gorge') *di Osteno*, is 7 min. from the landing-place. The ferryman guides visitors through the village and down to the right before the stone bridge, to a small foot-bridge over the brook. The mouth of the gorge, in which there is a small waterfall, is near a projecting rock (restaurant). Visitors embark in a small boat and enter the grotto, the bottom of which is occupied by the brook. The narrow ravine through which we thread our way is curiously hollowed out by the water. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge is terminated by a waterfall. — Time permitting, the *Grottoes of Rescia* may also be visited (1 hr. there and back; boat with rower 5-6 fr.). Near them are tufa-quarries and the picturesque waterfall of *Santa Giulia*.

A road (2¼ hrs.; cable-railway from *Santa Margherita* projected) leads from Osteno to the *Grand Hôtel Belvedere* (3015 ft.; R. 3½-5, B. 1½, déj. 3½, D. 5, pens. 9-12 fr.; closed Oct.-April), high above the lake, with a large park and a fine view of the Lake of Lugano and the Alps with *Mte. Rosa*, a pleasant spot for a stay (Engl. Church Service in summer). The main branch of this road runs to (6 M.) the village of *Lanzo d'Intelvi* (2975 ft.; Pens. *Lanzo d'Intelvi*; *Caffè Centrale*, déj. 2 fr.), 1¼ M. to the S.W. of the *Hôtel Belvedere*. *Lanzo* may be reached also from *Maroggia* (p. 15) in 3 hrs. on foot or by carr., or from *Argegno* (p. 175; diligence) in 4½ hrs. Near *Lanzo* (20 min.) are the baths of *Paraviso*. Bridle-path to *Mte. Generoso* (p. 16), 4½ hrs.

The steamer now steers obliquely across the lake to **San Mamette** (Pens. *Amster-Gurten*, 4½-5½ fr., very fair; *Stella d'Italia*), beautifully situated at the mouth of the picturesque *Val Solida*, with *Castello* high above it (p. 14). Beyond **Oria**, the station for *Albogasio*, begins the Swiss part of the lake. The slopes of the *Mte. di Caprino* (p. 13), to the S., are also in Switzerland. On the N. bank the steamer touches at **Gandria** (*Restaurant Ristoriànci*; *Osteria Ceresio*; walk to Lugano, see p. 13), with its arcades and its vine-terraces on the steep slopes at the foot of *Mte. Brè* (p. 14). It then turns into the pretty bay of Lugano, on the S. side of which the *Mte. San Salvatore* rises conspicuously.

**Lugano** (four piers), see p. 9. The station of the St. Gotthard Railway lies high above the town, 1 M. from the lake (cable railway ¼ M. from the Lugano-Centrale pier).

As we leave Lugano, we enjoy a fine retrospect of the town and Mte. Brè. The steamer rounds the promontory of *San Martino*, the E. spur of Monte San Salvatore, and calls at **Campione**, an Italian enclave in Swiss territory. This village was the home of the Lombard sculptors of the 13-14th cent. known as the 'Campionesi'. The church of the Madonna dell' Annunziata contains some 14th cent. frescoes of the Lombard school (Life of John the Baptist). To the left rise the steep flanks of *Mte. Generoso* (p. 16). The boat now passes, with lowered funnel, through an arch of the viaduct mentioned at p. 15, and touches at **Melide** (p. 15) on the W. and sometimes at **Bissone** on the E. bank.

At this point a fine view is obtained to the left of the S.E. arm of the lake (*Lake of Capolago*, see p. 15), which the *Mte. San Giorgio* (3590 ft.) separates from the S.W. arm. The steamer enters the latter (to the left, *Brusin Arsizio*) and stops at **Morcote** (*Pens Villa Maria*, German; *Hôtel-Restaurant Morcote*, Italian; *Hôt. International: Ristorante Arbostora*, with pens. 5 fr.), a small town with arcaded houses, picturesquely situated on the vine-clad *Monte Arbostora* (2710 ft.) and commanded by the high-lying church of *Madonna del Sisso* and a ruined castle. The church of the adjacent (N.E.) village of *Vico Morcote* contains interesting sculptures.

The steamer now plies obliquely across the lake to the small bay of **Porto Ceresio** (*Alb. Ceresio*, plain), situated on Italian soil (electr. railway to *Varese* and *Milan*, see R. 28). To the S. opens the *Val Brivio*, with *Mte. Useria* (p. 187). The steamer turns to the N. and reaches the W. part of the lake. To the left, in Italy, lies *Brusimpiano* (*Alb. Parini*), where Mte. San Salvatore again comes into sight to the N.E. The boat passes to the left of the *Lake of Agno* (see below), the background of which is formed by Mte. Bigorio, Mte. Tamaro, and other summits, and steers through the *Stretto di Lavena*, a narrow channel leading into the westernmost bay of the lake, which is almost completely enclosed by mountains. To the left, is the village of *Lavena*; to the right, the sheer *Monte Sassallo* (1740 ft.), formerly an island. At the W. end of the bay is —

**Ponte Tresa**, consisting of two villages, the larger of which is Swiss and the smaller Italian, divided by the river *Tresa*, which issues from the lake here. The railway-station and steamboat quay are on the Italian side. Italian custom-house examination. On the Swiss side is the *Albergo Crivelli* (R. from 1 fr.).

The ROAD FROM LUGANO TO PONTE TRESA (6 M.; motor-omnibus, see p. 11) passes *Sorengo* (comp. p. 12) beyond the Restaurant du Jardin, descends past the small *Lake of Muzzano*, and traverses the broad valley of the *Agno* (p. 8) to the small town of *Agno* (970 ft.; Ristor. Boffa), which lies on the arm of the Lake of Lugano named after it (see above). Farther on we pass *Magliaso* and the *Magliasina*, traverse the Swiss part of *Ponte Tresa*, cross the bridge to the left, and reach the railway-station.

From *Ponte Tresa* to *Ghiria* (*Varese*), see p. 187.

The LIGHT RAILWAY FROM PONTE TRESA TO LUINO descends along the left bank of the rapid and clear *Tresa*, which here forms

the boundary between Italy and Switzerland. Several villages and churches are seen perched among the rocks. Beyond the station of (3½ M.) *Cremenaga* (833 ft.) the train passes through two tunnels and crosses the river, the precipitous right bank of which is now also Italian. — 6 M. *Creva* (745 ft.), with important manufactories. Crossing finally the Bellinzona-Genoa line (R. 30; station to the left), we arrive at (8 M.) *Luino*, where the station adjoins the Lago Maggiore steamboat-quay (see p. 194).

## 28. From Milan to Porto Ceresio, on the Lake of Lugano, viâ Gallarate and Varese.

46½ M. **ELECTRIC RAILWAY** (*Rete Mediterranea*) in 1¼-1¾ hr. (fares 4 fr. 50, 6 fr. 5, 2 fr. 25 c.); to (37 M.) *Varese* (20-30 trains daily) in 1-1½ hr. (fares 3 fr. 30, 1 fr. 65 c.). The line was laid in 1901 by the Thomson-Houston Co. of America, on the third rail principle. — The custom-house examination takes place on the steamer. Comp. the Map, p. 19).

From Milan (Central Station) to (25½ M.) *Gallarate*, where the Simplon Railway diverges, see p. 5.

FROM GALLARATE TO LAVENO, 20 M., railway in 1 hr. (fares 1 fr. 80, 90 c.). — 10 M. *Ternate-Varano*, on the little lake of *Comabbio* (795 ft.). — 15 M. *Besozzo* (850 ft.). — 20 M. *Laveno*, see p. 195.

Our line runs to the N. through the attractive and fertile hilly district of the *Varesotto*. 30½ M. *Albizzate*; 35 M. *Gazzada* (1230 ft.), in a lofty situation, with the *Villa Cagnola*. As the train proceeds we enjoy a beautiful view, to the left, of the Lake of Varese and Varese with the Monte Campo de' Fiori in the background.

37½ M. **Varese**. — **Railway Stations**. 1. *Stazione Rete Mediterranea*, to the E. of the town. — 2. *Stazione Ferrovie Nord*, 350 yds. to the N.E. of the foregoing, for the Milan-Laveno and Como-Laveno lines (pp. 187, 170).

**Hotels**. \**EXCELSIOR GRAND HÔTEL VARESE*, a large establishment 1 M. to the W. of the town and 1320 ft. above the sea-level, near the station of Casbeno (p. 188), with a lift, steam-heating, a beautiful garden, and a splendid view of the whole chain of the W. Alps, R. from 4, B. 1½, d. 6j. 4-5, 1j. 5-6, pens. from 9, omn. 1 fr. This house, much visited by English and American travellers, is closed from Dec. to February. — In the town (rooms must be ordered in advance during the races, in Sept.): \**ITALIA*, Corso Roma, with small garden, \**EUROPA*, Via Luigi Sacco, R. from 2½, pens. from 7, omn. ¾ fr., both Italian, with restaurants; *LEON D'ORO*, *GAMBERO*, *ANGELO*, *ALB. CENTRALE*, all four quite unpretending. — *Cafés* (*Carour*, etc.) under the arcades in the Corso Vittorio Emanuele.

**Post Office**, in the Municipio (p. 186).

**Cabs**. One-horse carr. per drive in the town 1 fr., to Castiglione (p. 187), with a stay of 1-2 hrs., about 6 fr. (bargain necessary).

**Electric Tramways** (generally crowded on Sun.). 1. From the *Stazione Mediterranea* to *Masnago*. — 2. From the *Stazione Ferrovie Nord* along the Corso Roma and Corso Vitt. Emanuele, viâ (2 M.) *Bettole* and through the villages of Sant' Ambrogio and Fogliaro, to (25 min.) the *Prima Cappella*, below the Madonna del Monte (every 25 min.; fare, up 50, down 30 c.). — 3. From *Bettole* (see above) viâ Ghirla and Cunardo to (15½ M.) *Luino* (p. 194; in 1¼ hr.; fares 2 fr. 15, 1 fr. 25 c.).

**English Church Service** in the Grand Hôtel Varese. — **Golf Ground** (9 holes) near the Grand Hôtel. — **English Physician**, Dr *Hubert Higgins*, Via Staurenghi 3.

*Varese* (1250 ft.) is a thriving town with 7700 inhab. and silk, paper, furniture, and other manufactories. Noted market every Monday. In summer the charming environs attract a number of Milanese families. The busiest street is the *Corso Vittorio Emanuele*. Adjacent, in the small *Piazza San Vittore*, is the church of *San Vittore*, rebuilt in 1580-1615 after a design by Pellegrino Tibaldi, with a façade by L. Pollack (1795). Fine view from the handsome campanile (1617-1773), 236 ft. in height. Adjoining, in the small *Piazza del Battistero*, is an ancient *Baptistery*. — In the *Via Luigi Sacco*, to the left, is the *Municipio*, formerly named *La Corte*, built for Duke Francis III. of Modena in 1775 and now containing a collection of prehistoric and Roman antiquities (incl. objects discovered in the Roman cemetery at Ligurno). The *Giardino Pubblico*, formerly the palace-garden, is laid out in the old Italian style; fine view of the Lake of Varese and the W. Alps, with Monte Rosa, from the top of the wooded ridge.

Among the villas may be mentioned: *Villa Litta*, on the road to Biume Superiore; *Villa Ponti*, to the N.E., on the road to Biume Inferiore; then, near the latter village, *Villa Litta Modignani*, which still bears traces of a skirmish fought here in 1859 between Garibaldi and the Austrians.

WALKS. To the S.E. to (2¼ M.) *Bizzozzero* (1240 ft.), by the Milan road which commands beautiful views of the spurs of the Alps as far as the Lake of Como, of the S. end of the Lago Maggiore, and of the Monte Rosa group. From Bizzozzero we may descend, partly through wood, viâ *Lozza* (1075 ft.) to (3 M.) *Castiglione* (p. 187) in the Val d'Olon. — To the S. to (1¾ M.) *Sant' Albino* and *Gazzada* (p. 185). — To the S.W. to *Casbeno* (p. 188) and *Schieranna*, on the *Lago di Varese* (785 ft.), and thence either by boat to the (1 hr.) *Isola Virginia* (restaurant), with the small Museo Ponti (relics of lake-dwellings), or along the N. bank of the lake to *Calcinato*, *Oltrona*, *Volterre* (where there is an old monastery with interesting Romanesque cloisters), and (7½ M.) *Gavirate* (p. 188). — To the *Colle Campiglio* (1485 ft.), 1½ M. to the W., on the road to Masnago and Laveno, commanding a fine view; thence viâ *Masnago* and *Casciago* (1510 ft.; where the *Villa Castellarco* affords a fine "View of the five lakes and of Mte. Rosa) to *Luvinato*, whence a beautiful view is obtained of the Lake of Varese and the small adjacent *Lake of Biandronno* (790 ft.), and also of the farther distant lakes of *Monate* (880 ft.) and *Comabbio* (p. 185). A little farther on are the rail. stations of *Barasso* and *Gavirate* (p. 183).

The most interesting excursion, however, is that to the \**Madonna del Monte* (2885 ft.), a resort of pilgrims, 2½ hrs. to the N.W. The road leads viâ *Bettole (di Varese)*, *Sant' Ambrogio* (1510 ft.) and *Fogliaro* to the hamlet of *Oronco*, near the *Prima Cappella* (tramway, see p. 185; one-horse carr. there and back 8-10 fr.). About 150 yds. beyond the tramway-terminus is the *Albergo del Riposo*, with a pretty garden (view). A broad, steep, and shadeless paved path (horse or mule 2, ox-cart 4 fr.) ascends hence to (1 hr.) the *Pilgrimage Church*, passing 14 chapels, adorned with 17th cent. frescoes and groups in painted stucco illustrating the mysteries of the rosary, and, lastly, a statue of Moses. The church, situated on an abrupt rocky summit, is a structure of the 16-17th cent., with an ancient crypt. In the vestibule is a 13th cent. relief of the Madonna; in the dome traces of frescoes of about 1500. Adjacent are the old monastery (founded in 1475) and the *Albergo Camponovo*. The view hence is celebrated; the small lakes of Comabbio, Biandronno, and Monate, that of Varese, two arms of the Lago Maggiore, part of the Lake of Como, and the fruitful plain as far as Milan are visible. — A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the (1 hr.) *Monte delle Tre Croci* (ca. 3600 ft.) and from the (1¾ hr.) \**Monte Campo*



de' Fiori (4030 ft.; *Hôt. Ciotti*). These are reached by a bridle-path diverging to the right at the above-mentioned statue of Moses (horse or mule from the *Prima Cappella*, with driver, 4-5 fr.).

Those who make a longer stay should take the pleasant *DRIVE* round the *Mte. Campo de' Fiori* viâ *Gavirate* (p. 188), *Cocquio*, *Orino*, *Brinzio*, and *Fogliaro* (p. 186; carr. 8-10 fr., with two horses 16-20 fr.).

The new *LIGHT RAILWAY* to *LUINO* diverges to the N. at *Bettola* (p. 186) and enters the picturesque *Valganna*, or upper valley of the *Olona*. It passes through the *Olona* gorge, skirting the small *Lago di Ganna*, on the left, to (5½ M.) *Ganna* (1505 ft.; Alb. *Valganna*), the chief village in the valley, at the base of *Monte Poncione* (3258 ft.). It then skirts the pretty *Lago di Ghirla* (1430 ft.; fish abundant; frequented in winter by skaters from *Milan*) to (7½ M.) *Ghirla* (1475 ft.; *Hôt. Ghirla*), whence a road (one-horse carr. 5 fr.) runs to the N.E. through the beautiful *Marchirolo Valley* down to *San Pietro* and *Ponte Tresa* (p. 184). The railway descends in windings to the N.W. viâ (8½ M.) *Canardo*, with the *Varese* electric works, and (10 M.) *Ferrera-Camartino*, to (11 M.) *Grantola*, in the monotonous *Margorabbia Valley*. — 15½ M. *Luino*, see p. 194.

From *Varese* to *Como*, see p. 170; to *Laveno*, see R. 29.

The *RAILWAY* TO *PORTO CERESIO* crosses the *Ferrovie Nord* and then a lofty viaduct over the *Olona*. — 39½ M. *Induno-Olona*, with the *Villa Medici*. To the left rises the *Mte. Monarca* (2815 ft.). Tunnel. 41½ M. *Arcisate-Brenno*, at the base of the finely-shaped *Sasso delle Corna* (3390 ft.). — The line then describes a wide curve round the *Monte Useria* (1810 ft.), with its pilgrimage-church. — 43½ M. *Bisuschio-Viggiù*. *Bisuschio*, which lies in the *Val Brivio*, 1 M. to the W., is a favourite resort from *Varese* and contains the *Villa Cicogna*, with a large park and splendid view of the *Lake of Lugano*. *Viggiù* lies on the height to the right, commanded by the church of *Sant'Elia*. — We now descend into the *Val Brivio*. In the foreground to the left is an extensive quarry of granite paving-stones, at *Cuasso al Monte* (1640 ft.).

46½ M. *Porto Ceresio* (p. 184). The rail. station lies close to the *Lake of Lugano*. Steamer 10 times daily in summer to (¾-1 hr.) *Lugano*, see pp. 183, 9.

## 29. From Milan to Laveno, on the Lago Maggiore, viâ Saronno and Varese.

45½ M. *RAILWAY* (*Ferrovie Nord*) in ca. 1¾-2¾ hrs. (fares 4 fr. 25, 3 fr. 55, 1 fr. 80 c.); to (31½ M.) *Varese* in ca. 1¼-2 hrs. (fares 3 fr. 70, 2 fr. 55, 1 fr. 35 c.). For return-tickets, comp. p. 191. The trains start from the *Stazione Ferrovie Nord* (p. 128). — In clear weather this is a very attractive journey (best views to the left).

From *Milan* to (13½ M.) *Saronno*, see p. 164. As we proceed, we have a fine view to the right of *Brunate*, the mountains round *Lake Como*, and *Mte. Generoso*. — 16 M. *Gerenzano-Turate*. The large *Casa Umberto Primo* at *Turate* is a convalescent home.

22½ M. *Tradate* (1024 ft.). To the left we obtain a grand view of the *Valais Alps*; in the foreground appear the *Mte. Campo de' Fiori*, with the *Madonna del Monte* (p. 186), and the mountains round the *Lake of Lugano*. — 24 M. *Venegono Inferiore*; 26 M. *Venegono Superiore-Castiglione*.



About  $1\frac{1}{2}$  M. to the W. of Venegono Superiore, and  $5\frac{1}{2}$  M. to the S.E. of Varese (comp. p. 183; carr. see p. 185), is **Castiglione Olona** (1053 ft.; *Albergo Sant' Antonio*), on the *Olona*, with 1900 inhab. and some interesting works of art. In the main street (*Via Vittorio Emanuele Secondo*) is the *Casa Castiglioni*, the house of Cardinal Branda Castiglioni (d. 1443), a brick building with a handsome Gothic window and portal. — A few paces off, at the approach to the collegiate church (*Via Cardinal Branca*), lies the *Chiesa di Villa* or *Chiesa del Corpo di Cristo*, a large building in the style of Brunelleschi (p. 470), with an elegant portal and the tomb of Guido Castiglioni (d. 1485). The Gothic COLLEGIATE CHURCH, situated high up above the wooded gorge of the *Olona*, contains, in the choir, frescoes (mostly much injured) painted about 1428 for Cardinal Branda Castiglioni by *Masolino* of Florence, the master of *Masaccio* (p. 537): at the sides of the windows, scenes from the lives of SS. Stephen and Laurence; on the vaulting, Birth of Christ, Annunciation, Assumption of the Virgin, Marriage of the Virgin, Adoration of the Magi, and Angels playing musical instruments; on the left is the monument of Card. Branda Castiglioni by *Leonardus Griffus* (1443). The sacristy contains some valuable church-furniture, incl. an ivory reliquary of the 8th cent. (?). — The sacristan ( $\frac{1}{2}$ -1 fr.) conducts visitors across the court to the BAPTISTERY, which is also richly adorned with frescoes by *Masolino* (scenes from the life of John the Baptist; about 1435). Those on the entrance-wall (Angel appearing to Zacharias) and on the N. wall (1) are almost completely destroyed. On the choir-wall: John preaching Christ as the Messiah; Baptism of Christ (the three figures undressing themselves to the right are interesting indications of the awakening study of the human form); John preaching before Herod; above, on the vaulting, God the Father between angels. On the S. wall: John the Baptist in prison; the daughter of Herodias begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background contains the saint's tomb; on the vaulting, church-fathers.

The train now enters the *Varesotto* (p. 185), crosses a viaduct, and reaches ( $28\frac{1}{2}$  M.) *Malnate*, the junction of the Como-Laveno line (p. 170). We cross the valley of the *Olona* by a lofty viaduct. Beyond a tunnel we cross another ravine.

$31\frac{1}{2}$  M. **Varese** (p. 185), the junction of the electric railway from Milan to Porto Ceresio via Gallarate (R. 28).

The railway, traversing a tunnel, sweeps round Varese on the S. —  $33\frac{1}{2}$  M. *Varese-Casbeno*, the station for the Excelsior Hôtel (p. 185). — Farther on there is a view of the *Lago di Varese* on the left (p. 186), and the Monte Rosa group in the distance. The lake comes fully into sight beyond ( $36\frac{1}{2}$  M.) *Barasso-Comerio* (1320 ft.). — The train then descends to ( $38\frac{1}{2}$  M.) *Gavirate*, near the N.W. extremity of the *Lago di Varese*. In the vicinity are quarries of 'marmo majolica', a kind of marble used for decorative purposes.

In the foreground to the left is the Monte Mottarone (p. 201).  $41\frac{1}{2}$  M. *Gemonio* (1015 ft.), with numerous villas. Farther on the *Boesio*, which waters the *Val Cuvio*, is crossed, and beyond (43 M.) *Cittiglio* its right bank skirted. The line then leads past the S. base of the precipitous *Sasso di Ferro* to —

$45\frac{1}{2}$  M. **Laveno** (p. 195), on the E. bank of *Lago Maggiore*, a station on the Bellinzona and Genoa line (p. 189) and also a steam-boat-station. Boat to the Borromean Islands, see p. 196.

### 30. From Bellinzona to Genoa viâ Alessandria.

RAILWAY to (156 M.) *Genoa* in 7-11½ hrs. (express fares 31 fr. 55, 22 fr. 15, 13 fr. 20 c.); to (25 M.) *Luino* in 1-1½ hr. (fares 4 fr. 35, 3 fr. 10, 2 fr. 10 c.); to (34 M.) *Laveno* in 1½-2½ hrs. (fares 6 fr. 10, 4 fr. 30, 2 fr. 90 c.; best views to the right). — Oleggio is the junction of the new extension of the Simplon Railway (R. 2), from Arona to Novara, on which a direct express service to Genoa viâ Alessandria is to be established. — At *Mortara* our line is joined by another coming from Milan, on which some of the through-trains from Milan to Genoa run. FROM MILAN TO GENOA, 106 M., in 4½-7¾ hrs. (fares 19 fr. 75, 13 fr. 85, 8 fr. 90 c.; express 21 fr. 70, 15 fr. 20, 9 fr. 90 c.).

*Bellinzona*, see p. 8. Railway to (5½ M.) *Cadenazzo*, where the Locarno line diverges, see p. 191. — At (10½ M.) *Magadino* (p. 193) the train reaches the *Lago Maggiore*, and skirts its E. bank (views to the right; comp. the Map, p. 192). Opposite lies Locarno (p. 191). — Beyond (14½ M.) *Ranzo - Gera* (opposite Brissago, p. 193) we cross the *Dirinella*, the Italian frontier.

17 M. *Pino*, the first Italian station. The bank becomes steep and rocky. Between *Pino* and *Luino* there are six tunnels and numerous cuttings and viaducts. Delightful views of the lake to the right; on the opposite bank lies Cannobio (p. 194), and farther on is the promontory of Cannero, with the picturesque castles of that name on a rocky islet (p. 195). Near (21 M.) *Maccagno* (p. 194) the train crosses the *Giona*.

25 M. *Luino*, an international station, with Swiss and Italian custom-houses. see p. 194. — To *Lugano*, see pp. 185-183; to *Varese*, see p. 187.

The line crosses the *Margorabbia* (p. 195). 29 M. *Porto-Valtravaglia*. Beyond a tunnel under the castle of *Calde* (p. 195) we skirt the bay of the same name (opposite *Intra*, p. 196) and enter the *Tunnel of Calde*, 13¼ M. long.

34 M. *Laveno* (p. 195) is beautifully situated at the foot of the *Sasso di Ferro* (p. 196). Splendid view across the broad lake into the bay of *Stresa*; in the centre lie the Borromean Islands, in the distance rise the snow-peaks of Monte Rosa and the Simplon.

*Laveno* is the station for *Pallanza*, *Stresa*, and the *Borromean Islands* (steamer and small boats, pp. 191, 196; from the station to the quay, ca. 12 min.; omn. 30 c.). — Railway to *Gallarate (Milan)*, see p. 185; viâ *Varese* to *Como*, see p. 170; viâ *Varese* and *Saronno* to *Milan*, see pp. 188, 187.

The line quits the lake. 36½ M. *Leggiuno-Monvalle*; 40½ M. *Ispra* (720 ft.), on a promontory (opposite *Belgirate* and *Lesa*, p. 201).

The last glimpse of the lake is obtained at (43½ M.) *Taino-Angera*. Opposite lies *Arona* (p. 201).

47 M. *Sesto Calende*, at the efflux of the *Ticino* from the lake, junction for the Simplon Railway (R. 2). A handsome iron bridge, with two roadways (the lower for the railway, the upper for the Simplon road), here spans the *Ticino*. The railway to *Arona* (p. 201) diverges to the right on the other side of the river.

We follow the right bank of the Ticino. 51 M. *Porto-Varalpombia*; then a long tunnel. 53 M. *Pombia*. — 56½ M. *Oleggio* (760 ft.).

At Oleggio our line is joined by the new branch-line of the Simplon Railway. FROM ARONA TO NOVARA, 23 M., in ¾-1½ hr. (fares 4 fr. 30, 3 fr. 15, 1 fr. 95 c.; express 4 fr. 75, 3 fr. 35, 2 fr. 15 c.); to Genoa, 112 M., in 5½ hrs. The line first runs to the S. point of Lago Maggiore; to the left, in the distance, the Monte Campo de' Fiori and the Madonna del Monte (p. 186). Stations: 5½ M. *Borgo Ticino*; 12½ M. *Oleggio*.

A glimpse of Mte. Rosa is obtained to the right. Flat country.

67 M. *Novara* (p. 66), junction for Milan and Turin (R. 16).

Beyond (77½ M.) *Borgo-Lavazzaro* we traverse rice-fields (comp. p. 68).

82 M. *Mortara*, a town with 7300 inhabitants. The church of *San Lorenzo* contains pictures by Lanini and Gaud. Ferrari (Madonna with SS. Rochus and Sebastian).

At Mortara the direct line to Milan diverges. FROM MILAN TO MORTARA, 32½ M., in 1¼-2¼ hrs. (fares 6 fr. 5, 4 fr. 25, 2 fr. 75 c.; express 6 fr. 65, 4 fr. 65, 3 fr. 5 c.). We start from the Central Station, and pass *Porta Ticinese* (Pl. B, 8) and *Abbiategrosso* (with a church ascribed to Bramante; 1497). We cross the Ticino to (24 M.) *Vigevano* (*Alb. Reale*), a town of some importance in the silk-trade, with 18,000 inhab. and a spacious market-place (Piazza Ducale or del Duomo), dating from the reign of Lodovico il Moro (p. 127), the arcades of which still exhibit traces of early-Renaissance decorations (perhaps by Bramante). The Gothic *Castello* has an elegant Renaissance loggia by Bramante, who probably designed also the upper portion of the main tower, a copy of Filarete's tower at Milan (p. 147). Steam-tramway from Vigevano to *Novara* (p. 68). — Then (32½ M.) *Mortara*, see above. — From *Mortara* to *Asti*, see p. 52.

*Mortara* is also the junction for the VERCELLI-PAVIA line: 41½ M., in 3-3½ hrs. (fares 7 fr. 80, 5 fr. 45, 3 fr. 50 c.). Stations unimportant. *Vercelli*, see p. 66; *Pavia*, see p. 202.

92½ M. *Sartirana*; 96½ M. *Torre-Beretti*, the junction of the Pavia and Alessandria line (p. 205).

To the left the long chain of the *Apennines* forms a blue line in the distance. The train crosses the *Po*. — 100 M. *Valenza*, once a fortified town, with 10,000 inhab., has a cathedral of the 16th cent. (line from Vercelli to Alessandria, see p. 66). — Tunnel 1½ M. in length. 103½ M. *Valmadonna*; several prettily situated little towns lie on the chain of hills to the right. The *Tanaro* is then crossed.

108½ M. *Alessandria*, and thence to (156 M.) *Genoa*, see R. 11c.

### 31. Lago Maggiore.

PLAN for a circular tour round the three lakes, see p. 173. The finest part of the Lago Maggiore is the W. bay, with the *Borromean Islands*, which are best visited from Pallanza, Stresa, or Baveno by small boat, though the hurried traveller may accomplish the excursion by steamer.

**Railways** (stations are denoted by a capital R in the following description). — FROM BELLINZONA TO LOCARNO, 13½ M., in ½-¾ hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Through-tickets including the steamboat on Lago Maggiore are issued for Pallanza (5 fr. 90, 5 fr. 20, 3 fr. 15 c.) and other points.





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FROM BELLINZONA TO SESTO CALENDE VIÀ LUINO, 47 M. To *Luino* in 1-1½ hr. (fares 4 fr. 50, 3 fr. 20, 2 fr. 10 c.); thence to *Sesto Calende* in ¾-1¼ hr. (fares 4 fr. 15, 2 fr. 95, 1 fr. 85 c.). See R. 30.

FROM PALLANZA-FONDO TOCE TO SESTO CALENDE VIÀ LUINO, 20½ M. in ¾-1¼ hr. (fares 3 fr. 85, 2 fr. 70, 1 fr. 75 c.).

From *Luino* to *Lugano*, see pp. 185-183; from *Laveno* to *Varese* (*Porto Ceresio*, *Como*, *Milan*), see R. 29.

**Steamboats** (comp. p. XVIII). Some of the boats are saloon-steamers, with restaurants on board (déj. 3, D. 4½ fr.). Three or four times daily in summer from Locarno to Arona, 3-4 times daily from Locarno to Arona, and five or six times daily from Luino to Stresa. From Locarno to Arona 5½-6¼ hrs.; from Luino to Isola Bella 2½-3½ (from Laveno 1-1¼, from Pallanza ca. ½ hr.); from Isola Bella to Arona 1¼-1½ hr. The steamers are often late. Fares from Locarno to Arona 6 fr. 5 or 3 fr. 45 c., from Luino to Isola Bella 3 fr. 35 or 2 fr., from Isola Bella to Arona 1 fr. 95, or 1 fr. 20 c.; ticket valid for three days all over the lake (*biglietto di libera percorrenza*), 9 fr. 50, 5 fr. 50 c.; fifteen-day ticket (valid for a year, for weekdays only) 15 fr. 60, 10 fr. 60 c.; Sun. ticket (*biglietto festivo*; not valid for all steamers) 1 fr. 50, 1 fr. Tickets purchased on board the steamers cost 10 c. more in each case. Ordinary return-tickets are valid for two days, Sun. return-tickets for 3 days. Return-tickets, valid for 8 days, are issued from the chief stations on the lake to *Milan* (steam-fer to *Laveno*, thence N. Railway vià *Varese*); fares 13 fr., 9 fr. 40, 5 fr. 00 c. (Sunday return-tickets 8 fr. 50, 6 fr. 20, 3 fr. 90 c.). — STEAMBOAT STATIONS are indicated in the following description by heavier type. The following stations are not always touched at: *Magadino*, *Ascona*, *Ranzo*, *Maccagno*, *Cannero*, *Oggebbio*, *Ghiffa*, *Porto Valtravaglia*, *Suna*, and *Isola Superiore*. — The Italian customs examination takes place between *Brissago* and *Cannobio*, the Swiss between *Brissago* and *Magadino*, both on board the steamers.

FROM BELLINZONA TO LOCARNO (fares, see p. 190). The train follows the *Lugano* line (p. 8) as far as (2½ M.) *Giubiasco*, then diverges to the right and traverses the broad valley of the *Ticino*, which enters *Lago Maggiore*. — 5½ M. *Cadenazzo*, the junction of the line skirting the E. bank of the lake to *Luino*, *Novara*, and *Genoa* (R. 30). — The Locarno branch crosses the *Ticino* beyond *Cugnasco* (on the right), and the *Verzasca*, which dashes forth from a gorge on the right, beyond (11 M.) *Gordola-Val Verzasca*. It then skirts the *Lago Maggiore* to (13½ M.) *Locarno*.

**Locarno (R.).** — The **Railway Station** (*Restaurant*) is at *Muralto*, 4 min. from the pier and from the *Piazza Grande*.

**Hotels.** At *Muralto* (all with gardens): \*GRAND HÔTEL LOCARNO (Pl. a), near the station, with elevator, steam-heating, and English Chapel, R. from 4½, B. 1½, déj. 3½, D. 5, pens. 9-14, omn. 1 fr., many English visitors; \*HÔT.-PENS. REBER. with lift and steam-heating, R. 2½-5, B. 1¼, D. 3½, S. 2½, pens. (L. extra) 7-12, omn. ¾ fr., quite German; \*HÔT.-PENS. BEAU-RIVAGE & ANGLETERRE, R. 2-4, B. 1¼, déj. 2½, D. 3½, pens. 6-12, omn. ¾ fr.; these two are on the lake-road, ½ M. to the E. of the pier; ZÜRCHERHOF AU LAC, R. from 3, B. 1¼, D. 3, S. 2, pens. 6-10, omn. ¾ fr.; \*HÔTEL DU PARC (Pl. b), on the road to *Minusio*, with lift and steam-heating, R. from 2½, B. 1¼, déj. 2½, D. 3½, pens. from 7, omn. ½ fr.; \*HÔT.-PENS. BELVEDÈRE. in a high situation, on the way to the *Madonna del Sasso* (p. 192), R. 1½-3, B. 1, D. 3, S. 2, pens. 5½-8, omn. 1 fr. — At *Locarno*: \*HÔT. MÉTROPOLE (Pl. d), with steam-heating, R. from 2½, B. 1½, déj. 3, D. 4, pens. from 6, omn. ½ fr.; \*HÔT. DU LAC (Pl. e), near the pier, with café-restaurant, R. 2-4, B. 1¼, D. 3, S. 2½, pens. 6-9 fr., suitable for passing tourists; HÔT. SUISSE ET ITALIE (Pl. f), with steam-heating (½ fr.) and restaurant, R. from 2, B. 1¼, déj. 2½, D. 3½, pens.

from 6½ fr., Italian, very fair, these three in the Piazza Grande; **ALBERGO BERTINI** (Pl. g), with restaurant (Milanese cuisine), R. from 1½ fr.

**Pensions** (usually in open situations with gardens; some closed in summer). *P. Villa Erica*, in an elevated situation on the road to the Madonna del Sasso, from 5 fr.; *P. Villa Muralto*, behind the Gr. Hôt. Locarno, 5-6 fr.; *P. Quisisana*, on the road to Orselina; *P. Villa Libertà*, 5-7 fr.; *P. Helvetia*, 5-7 fr.; *P. Villa Myosotis*, 5-6 fr., both near the Protestant church; *P. Villa Noris*, 5-7 fr.; *P. Villa Camelia*; all these are at Muralto; *P. Graf*, *P. Villa Rossa*, 5-6½ fr., *P. Villa Belforte*, these three at Minusio.

**Restaurant.** *Ristorante San Gottardo* (with beds), behind the Hôt. du Lac. Italian. — **Cafés.** *C. Locarno*, *C. Svizzero*, both in the Piazza Grande.

**Post & Telegraph Office**, Piazza Grande; branch-office near the station.

**Money Changers:** *Banca Svizzera Americana*, *Banca Credito Ticinese*, both in the Piazza Grande.

**Baths.** *Stabilimento Rimoldi*, near the gas-works, with trout-breeding.

— **Rowing Boats**, ½ hr., 1 fr., 1 hr. 1½ fr., each additional hr. 1 fr.

**CABLE-RAILWAY** to the *Madonna del Sasso* (see below), starting every ¼ hr. from the lower station, in the street leading to the railway-station, halfway between it and the pier, and stopping at the church; the terminus lies 7 min. above the church on the road to Orselina (p. 193). Fares, up 75 or 50, down 50 or 35 c., return 1 fr. or 70 c.

**MOTOR-OMNIBUS** thrice daily via Pallanza (p. 197; 2 hrs., 4 fr.) to the stations of *Pallanza-Fondo Toce* (p. 5; 2½ hrs., 3 fr. 60 c.) and *Gravellona* (p. 69; 3 fr. 80 c.). — **ELECTRIC LIGHT RAILWAY** ('Maggia Valley Railway') to (17½ M.) *Bignasco* (opened in 1906).

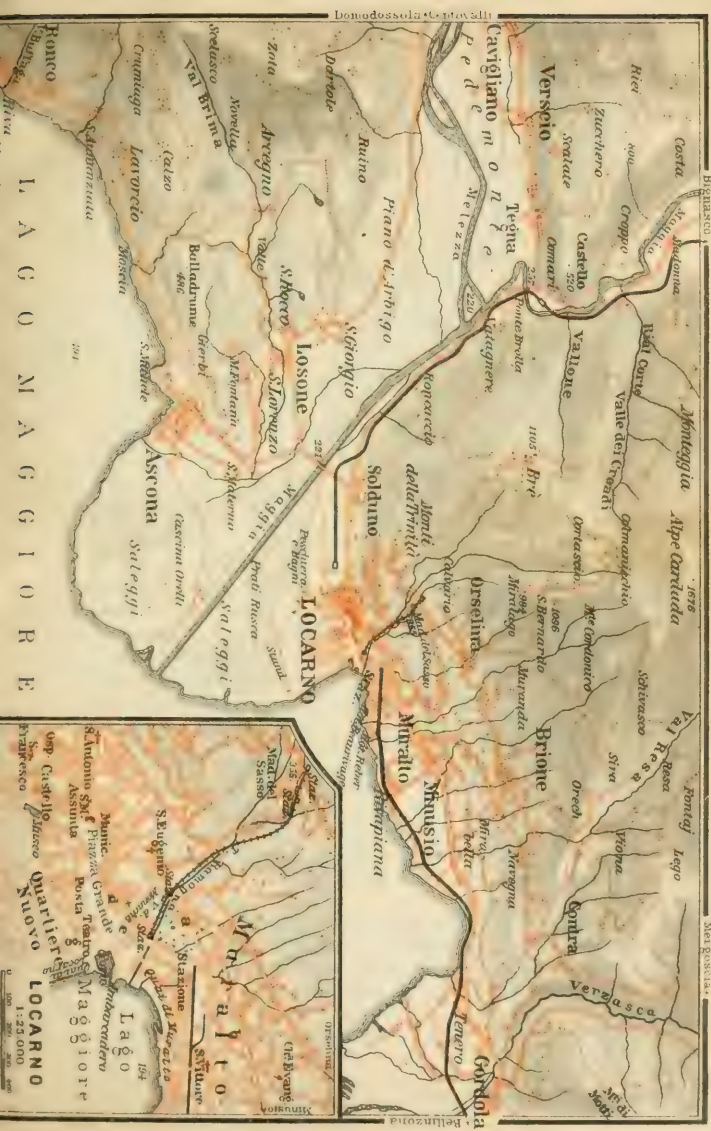
**Climate.** Owing to its sheltered and sunny position on the S. slopes of the lofty and uninterrupted ridge of the *Poncione di Trosa* (6120 ft.), Locarno has of late years become a frequented health-resort, especially for German and Swiss visitors. The quarter chiefly selected for this purpose, with most of the hotels and fine gardens with sub-tropical vegetation, is *Muralto*, situated immediately beside the lake, to the E. of the Ramogna. — Mean winter-temperature 37° Fahr.; annual rainfall, 75.5 inches.

*Locarno* (680 ft.; pop. 3600), suitable for a prolonged stay, is situated on the N. shore of the lake, at the mouth of the *Maggia*, the deposits of which have formed a considerable delta. In the middle ages Locarno belonged to the bishops of Como and afterwards to Milan. It has been Swiss (Canton Ticino) since 1513, but the character of the architecture, scenery, and population is Italian. The expulsion of the Protestants in 1553 arrested the development of the town.

From the pier we may proceed to the S. E. to the *Lake Promenade* (Quai di Locarno lungo Lago), on the E. shore of the *Maggia* promontory (views), or to the W. to the Piazza Grande, or market-place, in which are the former *Government Buildings*, the *Town Hall*, and, every other Thurs, a large market. — At the S.W. end of the town is the old *Castello* of the Visconti, besieged in vain by 10,000 Swiss in 1502, partly demolished in 1518, and now occupied as a law-court and prison. Close by are the remains of the old harbour and the primary school, with the *Municipal Museum*.

At *Muralto* (1700 inhab.) is the old parish-church of *San Vittore* (rebuilt in the 12th cent.), with an ancient crypt. On the tower is a large relief, probably representing St. Victor on horseback.

A **CABLE RAILWAY** (see above, opened in 1906) ascends from Locarno to the pilgrimage-church of \**Madonna del Sasso* (1165 ft.), on a wooded eminence above the town, founded in 1569. The ascent for pedestrians (½ hr.) leads from the Piazza Grande by the *Via delle Monache* and then







by a steep paved path passing to the left of the 'Scuola Normale Femminile'. The church contains an Entombment, by *Ciseri* (to the left), and a Flight into Egypt, by *Bramantino* (to the right). — Passing through the convent-buildings, turning to the left again across an iron footbridge, and ascending rapidly, we reach (5-6 min.) a Chapel, commanding a charmingly picturesque retrospect of the Madonna del Sasso. Still higher up is the chapel of the *Santissima Trinità dei Monti* (1325 ft.; restaurant), 8 min. to the S.W. of the railway-terminus, whence we have a view of the upper part of the Lago Maggiore. The whole walk (best towards evening) may be easily made in  $1\frac{1}{2}$  hr.

EXCURSIONS. To the E. by the Muralto Lake Promenade (Quai di Muralto lungo Lago) to (25 min.) *Rivapiana*. — To the N.W. to ( $\frac{1}{4}$  hr.) *Solduno*, then up the left bank of the Maggia to the (1 hr.) *Ponte Brolla* (845 ft.), with new electricity-works. — From Solduno to the S.W., crossing the Maggia, to (20 min.) *Losone*, with large wine-cellars (good wine), or to ( $\frac{1}{2}$  hr.) *Ascona* (see below) and by the bank of the lake to *Ronco* and ( $1\frac{3}{4}$  hr.) *Brissago* (see below). The route 'over the hill' from Losone to Ronco is still more picturesque. — To the N. by the road viâ the *Santissima Trinità dei Monti* (see above; 1 hr.) or from the terminus of the cable-railway ( $\frac{1}{4}$  hr.) to the beautifully situated mountain-hamlet of *Orselina* (1495 ft.; *Hôtel-Korhaus Orselina*, German, R. from  $1\frac{1}{2}$ , B.  $1\frac{1}{4}$ , D. 3, S. 2, pens. from 6 fr.; *Pens. Mirajiori*, with open-air restaurant, pens.  $4\frac{1}{2}$ -5 fr., very fair) and on to ( $\frac{1}{2}$  hr.) *Brione* (1420 ft.), with fine view. About  $1\frac{1}{2}$  hr. above Orselina, on the *Monte San Bernardo*, lies the *Hotel Alpenheim* (ca. 3280 ft.; pens. 5-6 fr., plain but good). — To the N.E. viâ *Contra* through the gorge of the *Verzasca* (p. 191) to (2 hrs.) *Mergoscia*.

The \***Lago Maggiore** (635 ft.; greatest depth 1220 ft.), the *Lacus Verbanus* of the Romans, is about 40 M. long and averages 2-3 M. in width (area 82 sq. M.). It seems to owe its existence to some great lateral movement of the S. Alps, for on its E. bank, near Luino and Laveno, the S. Alpine limestone zone abruptly terminates. The N. part of the lake belongs to Switzerland; the W. bank beyond the brook *Valmara* and the E. bank beyond the *Dirinella* belong to Italy. Its principal tributaries are on the N. the *Ticino* (*Tessin*) and the *Maggia*, and on the W. the *Tosa* (pp. 4, 198). The river issuing from the S. end of the lake retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The water is of a green colour in its N. arm and deep blue towards the S.

Opposite Locarno, at the mouth of the Ticino, lies **Magadino** (R.; *Pens. Viviani*,  $4\frac{1}{2}$ -5 fr., on the lake; *Ristor. San Gottardo*), comprising two villages, *Magadino Inferiore* and *Superiore*, at the foot of *Monte Tamaro* (p. 15).

To the S. of Locarno we have a view into the valley of the *Maggia*. Farther on the W. bank of the lake is studded with country-houses, villages, and campanili. On the bank of the lake runs the road from Locarno to Pallanza. In an angle lies *Ascōna* (B.), with a ruined castle and several villas; higher up, on the slope, *Ronco*. Passing the two small *Isole di Brissago*, the steamer reaches *Gera* and *Ranzo* (R.) on the E. bank. — On the W. bank lies **Brissago** (*Grand Hôtel*, on the lake, R. from  $3\frac{1}{2}$  fr., B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ -4, D. 5-6, pens. from 10 fr., new; \**Hôtel Suisse*), the last Swiss station, with picturesque

villas in luxuriant gardens, and a fine group of old cypresses near the church. The slopes above are covered with vines, fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. A pleasant route leads to *Madonna del Monte*, with its chalybeate spring. — To the S. of Brissago, near the 'international' tobacco factory, is a small Renaissance church in the Lombard style. About  $\frac{3}{4}$  M. up the valley is a mineral spring. Extensive panorama from the *Monte Gridone* (7860 ft.).

Opposite Brissago, on the E. bank, which belongs to Lombardy, lies the Italian village of *Pino* (R.).

On the W. bank, which belongs to Piedmont (p. 25), lie *Sant'Agata* and *Cannobio* (*Hôtel Cannobio et Savoye*, on the lake, R.  $1\frac{1}{2}$ - $3\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens. 5-8 fr.; *Albergo delle Alpi*, moderate; \**Pens. Villa Badia*,  $1\frac{1}{2}$  M. to the S., 260 ft. above the lake, pens. 6-7 fr.). Cannobio (2500 inhab.) is one of the oldest and most prosperous villages on the lake, situated on a plateau at the entrance of the *Val Cannobina*, and overshadowed by richly wooded mountains. Near the pier stands the early-Renaissance church of the *Santuario della Santissima Pietà*, in the style of Bramante; the dome and the octagonal choir are by Pellegrino Tibaldi (1571); at the high-altar is a \*Bearing of the Cross, by Gaud. Ferrari (about 1525). — Cannobio is the station of the Italian 'torpedo-boats' in the preventive service.

Pleasant walk of  $\frac{1}{2}$  hr. (also omn.) up the beautiful *Val Cannobina* to the hydropathic of *La Salute* (open June 10th to Oct. 1st), and thence viâ *Traffume* to the (20 min.) *Orrido*, a rocky chasm with a waterfall to which boats can ascend (boatman to be brought from Traffume,  $\frac{1}{2}$ -1 fr.). Thence viâ *Santa Maria Maggiore*, in the Vigizzo valley, to *Domodossola*, see *Baedeker's Switzerland*. — A walk along the road to ( $4\frac{1}{2}$  M.) *Cannero* (p. 195) may also be strongly recommended.

The steamer now steers to the E. bank (to the W. the *Castelli di Cannero* appear in the lake; p. 195), and stops at *Maccagno* (R.), which has two stations: *Maccagno Superiore* (B.), to the N. of the *Giona*, and *Maccagno Inferiore* (Alb. della Torre), with a picturesque church and an ancient watch-tower. Hence we may visit the (2 hrs.) loftily situated *Lago d'Elvio* (2950 ft.; rfmts.; fine view). Farther on the viaducts and tunnels of the *Bellinzona* and *Genoa* line are seen skirting the lake. Passing *Colmegna*, in a wooded ravine, we next reach —

**Luino** (R.). — The STEAMBOAT PIER adjoins the waiting-room (déj.  $2\frac{1}{2}$ , D.  $4\frac{1}{2}$  fr.) of the *Steam Tramway to Ponte Tresa* (Lugano; see p. 9). By passing to the left of this station and to the right of the statue of Garibaldi, following the wide *Via Principe di Napoli* for 9 min., then turning to the left, we reach in 3 min. more (omnibus 40, trunk 50, smaller package 25 c.) the STAZIONE INTERNAZIONALE, the station of the *Bellinzona* and *Genoa* line, where the Italian and Swiss custom-house examinations take place (Restaurant, very fair, déj. 2- $2\frac{1}{2}$ , D. 3-4 fr., incl. wine).

**Hotels.** \*GRAND HÔTEL SIMPLON ET TERMINUS, on the lake, to the S.W. of the town, with steam-heating and garden, R. 3-5, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. 8-12, omn. 1 fr.; HÔTEL DE LA POSTE ET SUISSE, R. 2-3, B.  $1\frac{1}{4}$ , déj.

2½-3, D. 3½-4, pens. 7-8 fr., omn. 60 c.; ALBERGO VITTORIA, R. 2½, B. 1¼, déj. 2½, D. 4, pens. 7-8, omn. ¾ fr.; HÔT. ANCORA ET BELLEVUE, R. 2-3, B. 1¼, déj. 3, D. 4 fr., incl. wine, these three near the steam-boat-pier; HÔT. MÉTROPOLÉ, R. from 1½ fr.; ALB. GARIBALDI, plain but good. — Near the Stazione Internazionale: ALB. MILANO, R. 2, B. 1, déj. 2, D. 3, pens. 7 fr., incl. wine. — *Caffè Clerici*, next the Hôtel de la Poste.

**Luino** (690 ft.), a pleasant and busy town with 3800 inhab., is situated a little to the N. of the junction of the *Margorabbia* with the *Tresa* (p. 184). The *Statue of Garibaldi*, near the pier, commemorates his brave but futile attempt to continue the contest here with his devoted guerilla band after the conclusion of the armistice between Piedmont and Austria on Aug. 15th, 1848. The church of *San Pietro*, in the S.W. of the town, contains injured frescoes by *Bernardino Luini* (ca. 1470- ca. 1532), said to have been a native of the place. Among the numerous tasteful villas in the vicinity is the *Palazzo Crivelli*, to the N., surrounded by pines.

Pleasant walk to *Maccagno* (p. 194). — At the mouth of the *Tresa*, ¾ M. to the S.W., lies *Germignaga*, with large cotton and silk factories. Electric light railway viâ *Cunardo* to *Bettola* (*Varese*), see p. 187.

On the W. bank rise two grotesque-looking castles (*Castelli di Cannero*), half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — **Cannéro** (\**Alb. d'Italia*, pens. 5-6 fr.; *Hôt.-Pens. Nizza*; *Alb. Reale*, all three on the lake; *Alb. San Remo*, in the village) is beautifully situated on the sunny S. slopes of *Monte Carza*, in the midst of vineyards and orchards. On the edge of the rock, ½ hr. to the W., is the mountain-village of *Oggiono* (*Ristor. del Belvedere*, with pension), affording fine views. — We next pass the little village of *Barbè*, with its slender campanile, then *Oggebbio* (*Ristor. della Posta*, with pens.), built in terraces on the mountain slopes, amid chestnut woods and rich vegetation, both on the W. bank, and **Porto Valtravaglia** (R.; *Osteria Antica*) on the E. In a wooded bay to the S.W. of the last lies *Calde*, with the ancient tower of the *Castello di Calde* on an eminence. At *Ghiffa* (*Hôtel Ghiffa*, pens. 6 fr., very fair; *Albergo Centrale*), on the W. bank, the green *Sasso di Ferro* (p. 196) appears to the S., and in clear weather a magnificent \*View is obtained of the *Monte Rosa* and *Simplon* groups in the distance. Then, to the E., —

**Laveno** (R.; *Posta*, at the E. end of the town, no view, R. 2½, B. 1¼, déj. or D. 2½-3 fr.; *Moro*, near the quay, R. 2 fr., both Italian, very fair), situated at the foot of the *Sasso di Ferro*, on a bay at the mouth of the *Boesio*, formerly a fortified harbour for the Austrian gun-boats. Laveno (1800 inhab.) is adapted for a prolonged stay on account of its beautiful situation and ample railway and steamer facilities. The quay is close to the station of the *Ferrovie Nord*, while that of the *Rete Mediterranea* lies ½ M. farther on in the same direction (omn. 30 c.). A monument near the quay commemorates the Garibaldians who fell in 1859. The site of Fort San

Michele (to the left as the steamer approaches) is now occupied by a pottery belonging to the *Società Ceramica Italiana*. Above it is the *Villa Pullè* (fine views), which contains a few relics of 1859.

Behind Laveno rises the green *Sasso di Ferro* (3485 ft.), the most beautiful mountain on the lake, easily ascended in 2½-3 hrs. (red way-marks), and commanding a magnificent view of the lake, the plain as far as Milan, and the Monte Rosa chain. — About 6 M. to the N.E. of Laveno, behind the Sasso di Ferro, lies the hamlet of *Vararo* (2380 ft.), whence we may ascend the \**Monte Nudo* (4052 ft.; 1½ hr.), perhaps the finest view-point in the district, commanding an imposing survey of the Lago Maggiore, the Lago di Lugano, the Lago di Varese, and the Valaisian Alps. — Interesting excursion to the convent of *Santa Caterina del Sasso*, 1¼ hr. from Laveno, high above the lake. We may go either by land (carr. 5 fr.) viâ *Cerro*, to which a road diverges to the right beyond the bridge over the Boesio and a little short of the Mediterranean station (p. 195), and thence by a picturesque footpath; or direct by boat (3 fr.) from Laveno. Imbedded in the vaulted roof of the church is a rock, which fell upon it in the 17th century. View of the Borromean Islands and the snow mountains to the W.

From Laveno to the Borromean Islands and Pallanza (pp. 199, 197), boat with three rowers, 10-12 fr.; to Isola Bella 1½ hr.; thence to Isola Madre, 20 min., to Pallanza 20 min. more.

Railway (*Ferrovie Nord*) from Laveno viâ *Varese* to *Como*, see p. 170; to *Milan* viâ *Varese* and *Saronno*, see R. 29; to *Porto Ceresio* (*Lake of Lugano*) viâ *Varese*, see RR. 29, 28. State Railway to *Milan* viâ *Gallarate*, see p. 185; to *Bellinzona* and *Genoa*, see R. 30.

The steamboat now approaches the W. bank again, after disclosing a view of the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischabel and Simplon group.

*Intra* (685 ft.; \**Hôtel de la Ville et Poste*, R. 2½-3½, B. 1¼ fr.; *Hôtel Intra*; *Alb. Agnello*; *Caffè Monti*), a flourishing town (6900 inhab.) with numerous monuments, is situated on alluvial soil, between the *Torrente San Giovanni* and the *Torrente San Bernardino*. These two mountain-streams afford the water-power for numerous cotton-mills, silk-mills, hat-factories, foundries, etc., chiefly belonging to Swiss proprietors. In the vicinity are several fine villas. The \**Villa Franzosini* (Count Barbò), ½ M. to the N.E. (adm. on week-days; gratuity), and the *Villa Ada* of M. Ceriani, ¾ M. farther on, are both noteworthy for their luxuriant gardens.

Pleasant walk from Intra to the N. by a good road (omn.; carr. 16 fr., with 2 or 3 horses, 25 fr.; shaded short-cuts for walkers), viâ *Arizzano* (1540 ft.) to (¾ M.) *Bèe* (1950 ft.; \**Alb. Bèe*; *Anglo Bar Restaurant*), with a fine view of Lago Maggiore, and to (3 M.) *Premeno* (2650 ft.; \**Hôt.-Pens. Premeno*, pens. 8 fr.; *Alb.-Ristor. Vittoria*; *Ristor. Tornico*, with rooms), a summer-resort of the Milanese. Above it (10 min.) is the *Tornico*, a platform laid out in honour of Garibaldi, with a good spring. About ¼ hr. higher is the *Bellavista*, commanding an admirable view of the Alps, the lake, and the beautiful and fertile Val Intragna to the W.

To the S. of Intra the *Punta Castagnola*, with its wealth of luxuriant vegetation, stretches far into the lake. As soon as we double the cape and enter the wide W. bay of the lake, we obtain a \**View of the Borromean Islands* (p. 199): near the S. bank is the Isola Bella, to the W. of it, the Isola dei Pescatori, in front, the Isola Madre. The little *Isola San Giovanni* (no adm.), close to the



N. bank, with its chapel, house, and garden, is also one of the Borromean Islands. Behind the Isola dei Pescatori rises the blunt pyramid of the Mottarone (p. 201); farther to the W. appear the white quarries near Baveno; while the background is filled up by the snow-clad mountains between the Simplon and the Monte Rosa.

**Pallanza.** — **Hotels** (lifts and steam-heating in the larger houses). \***GRAND HÔTEL PALLANZA**, on the road to the Punta Castagnola,  $\frac{1}{2}$  M. from the landing-place, with several dépendances, large grounds, and railway booking-office, R. 4-7, B.  $1\frac{1}{2}$ , déj. 3-4, D. 5-6, music  $\frac{1}{2}$ , lake-bath 1, pens. in summer  $7\frac{1}{2}$ - $12\frac{1}{2}$ , in winter  $7\frac{1}{2}$ -10, omn.  $1-1\frac{1}{4}$  fr.; \***GRAND HÔTEL EDEN**, 3 min. farther on, on the Punta Castagnola, with garden and open view, R.  $3\frac{1}{2}$ -7, B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. 9-14, omn.  $1\frac{1}{4}$  fr. — \***MÉTROPOLE**, with small garden on the lake, R. from 3, B.  $1\frac{1}{2}$ , déj. 3, D. 4-5, pens. (for not less than a fortnight) from 8, omn.  $\frac{1}{2}$  fr. — **HÔT-PENS. BELLEVUE**, R. 2-4, B.  $1\frac{1}{4}$ , déj. 3, D.  $3\frac{1}{2}$ -4, pens. 6-9 fr., very fair; **HÔT. SAN GOTTARDO & PENS. SUISSE**, R. from 2, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens. from 5 fr., very fair; **SCHWEIZERHOF**, with restaurant, R. from 2, B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D. 3, pens. from 6 fr., these three near the quay. — **PENS. VILLA CASTAGNOLA**, to the E., in the direction of the Punta Castagnola, with steam-heating and garden, R.  $1\frac{1}{2}$ -4, B.  $1\frac{1}{4}$ , D. 3, S. 2, pens.  $6\frac{1}{2}$ -10 fr.; **PENS. VILLA MAGGIORE**. — *Café Bolongaro*, near the steam-boat pier.

**Post & Telegraph Office**, Via Cavour 12. — **Physician**. *Dr. Hüdepohl*.

**Boat** with one rower to the Isola Madre and back  $2\frac{1}{2}$ , with two 4, to Isola Bella and back  $3\frac{1}{2}$  or 6; to both islands and back or to Stresa and back 4 or 7; to Laveno and back or to Santa Caterina del Sasso and back 5 or 9 fr. Comp. also p. 173.

**Cabs**. Per hr., with one horse, for 2 pers. 3 (3 pers. 4) fr., with two horses 6 fr.; to the stations of Pallanza-Fondo Toce and Gravello 5, 7, or 10 fr.; to Lago di Mergozzo and round the Mont' Orfano 7, 9, or 12 fr.; to Premeno 15 or 25 fr. The cabmen standing at the pier generally ask less.

**Motor-Omnibus** to Locarno and to the stations of Pallanza-Fondo Toce and Gravello, see p. 192 (stopping at the Alb. San Gottardo). — **Diligence** (office opposite the Alb. San Gottardo) to (6 M.) Gravello, 6 times daily, in 1 hr. (1 fr.).

**English Church Service** in the Grand Hôtel Pallanza (April-Oct.).

**Pallanza** (660 ft.), a thriving little town with 4600 inhab., delightfully situated opposite the Borromean Islands, commands a view of them, and of the lake as far as the snow-covered Swiss Alps (Portjengrat, Weissmies). As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a repute as a winter-resort, especially as an intermediate stage between the Riviera and more northerly climes. Opposite the quay is the market-place (Piazza Garibaldi), with the *Municipio* and the church of *San Leonardo* (16th cent.). The road to the right leads past the villas *Melzi d'Eril* and *Biffi* (right) and the interesting nursery-gardens of *Rovelli* (left) to the *Punta Castagnola*, and thence, passing the villas of *Messtorff*, *L'Eremitaggio* (*Kaupe*), and *San Remigio*, to *Intra* (p. 196). The old church of *San Remigio* (rebuilt in 1500; key at San Leonardo's) stands by the lake, near the villa of the same name.

From the market-place the Via Cavour and then the broad Viale Principe Umberto lead straight N. to the ( $\frac{1}{4}$  hr.) domed church of the *Madonna di Campagna*, containing frescoes by Gaud. Ferrari (dome) and the Procaccini (choir and chapels). The church lies at the foot of the \**Monte Rosso* (2275 ft.), which is ascended from the

Trobasso road (see below) in  $1\frac{3}{4}$  hr., by a carriage-route to the left, or from Suna (see below) in  $2\frac{1}{2}$  hrs. by a new road viâ Cavandone. Small restaurant at the top (beautiful view).

CIRCUIT OF THE MONTE ROSSO ( $3\frac{1}{2}$ -4 hrs.). We proceed straight on from the Madonna di Campagna to the ( $\frac{1}{4}$  hr.) *Osteria del Plusc*, where we cross the *San Bernardino* (p. 196); 20 min. Intra road; 6 min. *Trobasso*; we turn to the left in the village; in 12 min. the road forks, the right branch leading to Unchio (see below), the left (yellow way-marks) re-crossing the *San Bernardino* by a fine bridge;  $\frac{1}{4}$  hr. *Santino*, beyond which the route is in poor condition;  $\frac{1}{2}$  hr. *Bieno*; then by a steep and stony path to ( $\frac{1}{2}$  hr.) *Cavandone* (see above), passing by the pilgrimage-church below the village, and thence by the new road; the lake soon comes into view once more;  $1\frac{1}{2}$  hr. *Suna* (see below). — By following the right arm of the road (black way-marks) beyond Trobaso to ( $\frac{1}{4}$  hr.) *Unchio* and (40 min.) *Cossogno* (Alb. Cossogno) and then taking the 'Via Solferino' (to the left), we soon reach (stony path) the ( $\frac{1}{4}$  hr.) *Roman Bridge* over the romantic gorge of the *San Bernardino*. Paths with steps lead hence to ( $\frac{1}{4}$  hr.) the church of *Rovegro*. To reach the village we turn to the right. In the village we turn to the left and then follow a stony path along the ridge in the direction of Santino (see above) and finally ascend to the right to *Bieno* (see above).

The ascent of the \**Monte Zeda* (7075 ft.; 8 hrs.; green way-marks) is interesting. The road leads viâ *Trobasso* (see above; turn to the right in the village), *Cambiasca* (990 ft.), and *Comero* to the (3 hrs.) mountain-village of *Miazzina* (2365 ft.; Ristor. Principessa Elena), whence a sunny footpath ascends to the (3 hrs.) *Pian Cavallone* (5140 ft.; Alb. Nava, plain, 20 beds). Making an early start next morning, we proceed viâ the *Pizzo Marona* (6725 ft.) to the (2 hrs.) summit, which commands a wide view.

Comp. also the excursions from Intra (p. 196) and from Laveno (p. 196).

To the W. of Pallanza the road leads along the lake to (1 M.) *Suna* (Alb. *Belvedere*, Alb. *Pesce d'Oro*, both plain; Ristor. *al Maresciallo*, good wine), and to (3 M.) *Fondo Toce*, situated at the mouth of the impetuous *Tosa* (*Toce*), where the road to the Lago di Mergozzo (p. 4) diverges to the right. 4 M. *Pallanza-Fondo Toce* (p. 5), a station on the Simplon railway (motor-omnibus see p. 192). Farther on we skirt *Mont' Orfano* (p. 4) and then cross the *Tosa*, by a five-arched bridge, to the railway-station of *Gravellona* (p. 69), 6 M. from Pallanza (diligence, see p. 197).

In the S.W. nook of the bay lies *Feriolo*,  $2\frac{3}{4}$  M. from Gravellona. The quarries of red and white granite, extending along the hills between Feriolo and Baveno, have for ages yielded a splendid building material, which has been used for the columns in the Cathedral of Milan, the church of San Paolo fuori le Mura at Rome, the Galleria Vitt. Emanuele at Milan, and many other important structures. The quarries are worked mainly by the *Della Casa Company*, an English enterprize. — Then —

**Baveno (R).** — **Hotels.** \*GRAND HÔTEL BELLEVUE, with lift and steam-heating, R. 3-7, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. 9-12 fr.; \*BEAURIVAGE, R. 2-5, B. 1, déj. 2, D. 3, pens. 5-9 fr., these two with large gardens. — HÔT. DU SIMPLON, with garden, R. 2-3, B. 1, déj. 2, D. 3, pens. from  $5\frac{1}{2}$  fr. (closed Dec.-March.); HÔT. SUISSE & ILES BORROMÉES, pens. 5-6 fr., with restaurant, Italian, very fair, recommended to passing travellers; PENS. EDEN, at the quay; PENS. FEDORA, well situated. — *Caffè Ruffoni*, at the quay. — BOATS, comp. pp. 173, 199. — PHYSICIAN, Dr. P. Borella.

ENGLISH CHURCH in the garden of the Villa Clara.



Domodossola (Sergiate)

1: 65,000



1 Km.  
1/2 Engl. Mile

Oltrefiume

BAVENO

L A G O

Molino di Ripa

Romanico

1020  
Palverio

1022

Alpe Vidabbia

A. Prevarten

Alpe del Monte

A. C. Kraghe

A. Caporal

A. Varcavina

A. A. di Secondino

A. Motturone

A. S. Bioscia

A. del Dente

A. Sale

A. Albino

A. S. Croce della Tola

Alpe Guardino

Alpi di Parme

A. S. Croce della Tola

A. Albino

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1 Km.  
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1 Km.  
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A. Motturone

A. S. Bioscia

A. del Dente

A. Sale

A. Albino

A. S. Croce della Tola

Alpe Guardino

Alpi di Parme

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*Baveno* (690 ft.), a small place commanding a fine view of the bay, is situated on the delta at the mouth of a streamlet descending from Monte Mottarone (p. 201). It is frequently chosen for a stay of some time, especially in the warmer months. The well-wooded mountain-slopes between Baveno and Stresa (p. 200) are occupied by beautiful villas. The lofty garden of the *Villa Dora*, about halfway, commands a fine view of the Borromean Islands (adm. in summer, Sun. 4-7 p.m.; no fee).

The most beautiful feature in this W. bay of the lake is formed by the **\*Borromean Islands**, the scenery in the neighbourhood of which rivals that of the Lake of Como in grandeur and perhaps surpasses it in softness of character. The westernmost, the **Isola Superiore** or **dei Pescatori** (*Ristor. Belvedere*, R. 2, déj. 2½, D. 3½, pens. 6 fr.; *Trattoria del Verbano*, plain but good), is almost entirely occupied by a fishing-village (300 inhab.), but commands some picturesque views. The steamers touch here only occasionally, but all of them call at the —

**\*Isola Bella** (*Hôtel du Dauphin* or *Delfino*, R. 3, B. 1¼, D. 4, pens. 7 fr., variously judged; *Alb. del Vapore*, modest), the best known of the four islands, which was formerly a barren rock with a church and a handful of cottages, until *Count Vitaliano Borromeo* (d. 1690) converted it into a summer-residence by erecting a château and laying out a garden. The huge unfinished *Château* contains a series of handsome reception-rooms, a gallery hung with Flemish tapestry of the 17th cent., and a collection of paintings, mainly copies but including a few good Lombard works (*Boltraffio*, Portrait; *Gianpietrino*, Lucretia and Cleopatra). The private chapel (adm. by special introduction only) contains the handsome Renaissance tombs of Counts Camillo and Giovanni Borromeo, the latter partly by pupils of *Amadeo*. — The beautiful *Garden*, laid out in the old Italian style, rises in ten terraces 100 ft. above the lake, and is stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camellias, magnificent oleanders, and other luxuriant products of the south, while shell-grottoes, arbours, and statues meet the eye in profusion. The traveller coming from the N. cannot fail to be struck with the loveliness of the bank of the lake as seen from here, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives), the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. — The island is open to the public daily, except Mon., from March 15th to Nov. 15th, from 9 to 4. A servant shows the apartments (fee ½ fr., for a party 1 fr.), and a gardener shows the garden for a similar fee.

The usual charge for a boat from Isola Bella to Isola Madre and back with two rowers is 3 fr.

The **\*Isola Madre** (not a steamboat-station), also belonging to



the Borromeo family, is laid out in the English style and far excels the Isola Bella in the luxuriance and variety of its vegetation. On its S. side are three terraces with lemon and orange trellises; on the summit is an uninhabited 'Palazzo' (beautiful view). The island is open to the public daily from 9 to 4 (fee to gardener  $1\frac{1}{2}$ -1 fr.).

Nearly opposite Isola Bella, on the W. bank, lies —

**Stresa (R).** — The Station lies  $\frac{1}{2}$  M. to the W. of the quay, on the road to the Monte Mottarone (see below).

**Hotels.** \*GRAND HÔTEL & DES ILES BORROMÉES,  $\frac{1}{2}$  M. to the N.W. of the landing-place, with lift, tourist-office, and beautiful garden, R.  $4\frac{1}{2}$ -10, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. (L. extra) 10-18, omn. 1 fr. (closed from mid-Nov. to mid-March). — \*HÔT.-PENS. BEAU-SEJOUR, above the village, on the road to the Collegio Rosmini, with large garden, R.  $2\frac{1}{2}$ -5, B.  $1\frac{1}{4}$ , déj. 3, D.  $4\frac{1}{2}$ , pens. 7-10, omn. 1 fr.; \*HÔTEL MILAN & KAISERHOF, with restaurant, R.  $2\frac{1}{2}$ - $4\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj. 3, D. 4, pens. 7-12; \*HÔT. D'ITALIE ET PENS. SUISSE, with café-restaurant, R. 2- $2\frac{1}{2}$ , B.  $1\frac{1}{4}$ , déj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens. (for not less than 3 days) 6-7 fr.; ALB. REALE BOLONGARO, R. 2- $2\frac{1}{2}$ , B. 1, déj. 3, D. 4, pens. 6-7 fr., well spoken of; HÔT.-PENS. SAVOY, with good restaurant, R. from  $1\frac{1}{2}$ , pens. from 6 fr., these four near the quay; ALB. SAN GOTTARDO, in the village, with garden, R.  $1\frac{1}{2}$ -2, B.  $1\frac{1}{4}$ , déj. 2, D. 3, pens.  $5\frac{1}{2}$ -6 fr., Italian, very fair.

Post & Telegraph Office in the Municipio, at the quay.

Boat (barca) with one rower 2 fr. for the first hour, and 50 c. for each additional  $\frac{1}{2}$  hr.; to *Isola Madre* and *Isola Bella* and back, with one rower,  $4\frac{1}{2}$  fr.

English Church Service at the Hôtel des Iles Borromées (April-Sept.). — English Physician, Dr. Danvers (from April to June 1st).

*Stresa* (690 ft.; pop. 1500), cooler and more breezy than the other places on the lake, occupies a picturesque and attractive situation, with the country-houses of many of the Italian noblesse, and is a suitable spot for a lengthened stay during the summer months. The *Villa Ducale*, on the lake, adjoining the church of San Pietro on the W., belongs to the Duchess of Genoa. — About 10 min. above the village, to the S. (reached by ascending from the Alb. Bolongaro), stands the *Collegio Rosmini* (875 ft.), a Rosminian seminary. The church contains the monument of the philosopher and statesman *Ant. Rosmini* (1797-1855), by Vela. The front of the church commands a beautiful view of Pallanza, Intra, and the islands. — Above the lake,  $\frac{3}{4}$  M. to the S.E., is the beautifully situated *Villa Pallavicino*, and  $\frac{1}{4}$  M. farther on is the *Villa Vignolo*, both with fine gardens (visitors admitted).

The MONTE MOTTARONE is easily ascended from Stresa or Baveno in  $3\frac{1}{2}$ -4 hrs. (guide 5 fr., convenient in wet weather for the final third of the ascent; mule 8 fr.; one-horse mountain-car from Stresa to the Hôt. Bellevue 10 fr.). The route from BAVENO leads to the S.E. by *Romanico* and *Campino*, mostly through wood, to *Someraro* (1500 ft.), where it joins a route ascending from the road along the lake opposite the Isola Bella, and to ( $1\frac{3}{4}$ -2 hrs.) the hamlet of *Levo* (1915 ft.; \*Hôtel Levo, pens. 6-7 fr.). A road leads hence towards the left to (25 min.) the Hôt. Bellevue (p. 201). The route to the Mottarone farther on ascends to the W. across pastures, past the *Alpe Giardino* (3057 ft.), to the (1 hr.) chapel of *Sant' Euvrosia* (3536 ft.), where it turns to the right. 20 min. *Alpe del Mottarone*, surrounded by fine beeches and elms;  $\frac{1}{2}$  hr. *Hôtel Mottarone* (see p. 201). — Those who start from STRESA follow the road diverging from the main road a little to the E. of the Hôtel des Iles Borromées. 1 hr. *Ristorante Zanini* (1875 ft.; poor),

on an open meadow. A finger-post points to the right to Levo (p. 200). Another footpath diverges to the right, 25 min. from the Ristorante Zanini, before we reach *Gignese*, and leads to ( $\frac{1}{4}$  hr.) the *Hôt. Bellevue Alpino* (2756 ft.; pens. 7-8½ fr.; closed Dec.-March), with a view of Pallanza, Intra, and Baveno. Thence we proceed across the *Alpe del Mottarone* (p. 200) to ( $\frac{13}{4}$  hr.) the *Hôtel Mottarone* (4678 ft.; R. 3, B. 1½, déj. 3, pens. with wine 7-8½ fr.; closed 1st Nov.-20th April), kept by the brothers Guglielmina, 10 min. below the bare summit of the —

*Monte Mottarone* (4892 ft.), the culminating point of the *Margozzolo Group*. The view from the top of the 'Rigi of Northern Italy' embraces the Alps, from the Col di Tenda and Monte Viso on the W., to the Ortler and Adamello on the E. (panorama by Bossoli, in the hotel). The most conspicuous feature is the Mte. Rosa group to the W. (especially fine by morning-light); to the right of it appear the Cima di Jazzi, Strahlhorn, Rimpfischhorn, Allalinhorn, Alphubel, Mischabel (Taschhorn, Dom, Nadelhorn), Pizzo Bottarello, Portjengrat, Bietschhorn, Mte. Leone, Jungfrau, Helsenhorn, Fiescherhörner; then more distant, to the E. of the peaks of Mte. Zeda, the Rheinwald Mountains, Bernina, Mte. Disgrazia, Mte. Legnone, Mte. Generoso, Mte. Grigna. At our feet lie seven different lakes, the Lago d'Orta, Lago di Mergozzo, Lago Maggiore, Lago di Biandronno, Lago di Varese, Lago di Monate, and Lago di Comabbio; farther to the right stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the cathedral of Milan. The Ticino and the Sesia meander like silver threads through the plains.

On the W. side a path, rather steep at places (guide advisable), descends direct to (2 hrs.) *Omegna* (rail. stat., see p. 69). Travellers bound for *Orta* ( $\frac{4}{4}$  hrs.) soon reach a distinct bridle-path on the S. side of the hill (guide unnecessary), which after 1 hr. passes above the *Alpe Cortiano* (to the right) and in 40 min. more in front of the *Madonna di Luciago*. In 40 min. more they reach *Chéggino* (2120 ft.), whence another  $\frac{1}{4}$  hr. brings them to *Armeno* (1715 ft.; Alb. al Mottarone), on the highroad. They follow the latter, and in 12 min. reach a point where the road forks, the left branch leading to *Miasino*, while the right, crossing the railway to Gravello (station of Orta to the left), runs via *Carcegnà* and the *Villa Crespi* (p. 69) to *Orta* ( $\frac{1}{4}$  hr. from Armeno). To reach the *Albergo Belvedere* (p. 69), we turn to the right, 2 min. beyond the *Villa Crespi*.

Beyond Stresa the banks of the Lago Maggiore become flatter. — The next place on the W. bank is **Belgirate** (R), surrounded by the *Villas Fontana, dal Pozzo, Minerbi*, and others. — Then follow **Lesà** (R) and **Meina** (R; *Hôtel Meina*), with the magnificent *Villa Farragiana* and other beautiful country-residences of the Italian nobility. The statue of San Carlo Borromeo (p. 202) is visible to the S., and a glimpse of the Madonna del Monte (p. 186), far to the E., is obtained.

The steamer steers obliquely across the lake to **Angera** (R), on the E. bank, with an old château of the Visconti, since 1439 the property of the Counts Borromeo, birthplace of the historian Pietro Martire d'Anghiera (1457-1526), author of the 'Decades Oceanice'.

**Arona** (R.). — The new *Railway Station* (\*Restaurant) is near the pier. — **Hotels.** ALB. SAN GOTTARDO & PENSION SUISSE, R. 2-4, B. 1½, D. 4 fr.; ALBERGO REALE D'ITALIA E POSTA, R. 3-4, B. 1½, déj. 3, D. 4, pens. 7-9, omn. ½ fr.; both on the quay. — *Caffè-Ristorante del Giardino*, near the Albergo Reale; *Café du Lac*, near the quay; *Caffè della Stazione*.

**Arona** (740 ft.), an ancient town with 4600 inhab., lies on the W. bank, about 3 M. from its S. extremity. In the principal church of *Santa Maria* the chapel of the Borromeo family, to the right of

the high-altar, contains the \*Holy Family as an altar-piece, by *Gaudenzio Ferrari* (1511); it is surrounded by five smaller pictures, the upper representing God the Father, at the sides eight saints and the donatrix. The adjacent Gothic church of *Santi Martiri* contains a high-altar-piece by *Ambr. Borgognone*.

On a height overlooking the entire district,  $\frac{1}{2}$  hr. to the N. of the station and pier, is a colossal *Statue of San Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Count Carlo Borromeo, Cardinal-Archbishop of Milan (born here in 1538, died 1584, canonised 1610). The head, hands, and feet of the statue are of bronze, the robe of wrought copper. The enterprising visitor may enter the interior (50 c.) and climb to the head of the statue, but the ascent is far from pleasant. The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

Simplon Railway from Arona to *Milan* and to *Domodossola* (*Brigue*), see R. 2; viâ *Borgomanero* and *Santhiâ* to *Turin*, see R. 15; viâ *Novara* and *Alessandria* to *Genoa*, see R. 30.

### 32. From Milan to Genoa viâ Pavia and Voghera.

94 M. RAILWAY in 3-7 $\frac{1}{2}$  hrs. (fares 17 fr. 55, 12 fr. 30, 7 fr. 90 c.; express 19 fr. 30, 13 fr. 50 c.); to *Pavia*, 22 $\frac{1}{2}$  M., in  $\frac{1}{2}$ -1 hr. (fares 4 fr. 20, 2 fr. 95, 1 fr. 90 c.; express 4 fr. 60, 3 fr. 25, 2 fr. 10 c.). — In winter the 'train de luxe' from Vienna to Cannes traverses this route (from Milan to Genoa, 3 hrs.; fare 23 fr. 75 c.).

From Milan to (17 $\frac{1}{2}$  M.) *Certosa*, see p. 161.

22 $\frac{1}{2}$  M. **Pavia.** — *Railway Stations.* 1. *Stazione Centrale* (Pl. A, 2), the main station, 4 min. beyond the Porta Cavour. 2. *Stazione Porta Garibaldi* (Pl. D, 3), for the line to Cremona (and Mantua).

*Hotels.* *CROCE BIANCA* (Pl. a; B, 3), Corso Vittorio Emanuele, R. 2-4. omn.  $\frac{1}{2}$  fr., well spoken of; *TRE RE* (Pl. b; B, 3), same street. — *Caffè Bortolo*, *Caffè Demetrio*, both in the Corso Vittorio Emanuele. — *Trattoria del Siro*, Via Antonio Bordonì 5.

*Post & Telegraph Office* in the Mercato Coperto (Pl. B, 3).

*Cab* per drive 80c., at night 1 fr. 20, per hour 1 fr. 50 c. — OMNIBUS from the Stazione Centrale to the Via Mazzini (Pl. C, 3), 10 c. — STEAM TRAMWAY to Milan (comp. p. 161), starting from the Piazza Petrarca (Pl. B, 2).

*Chief Sights* ( $\frac{1}{2}$  day): San Michele; Covered Bridge; University; Castello; San Pietro in Ciel d'Oro; Santa Maria di Canepanova.

*Pavia* (250 ft.), with 29,500 inhab., capital of the province of the same name, the see of a bishop, and the seat of a university, is situated near the confluence of the *Ticino* and the Po and is connected with Milan by the *Naviglio di Pavia* (p. 132). Of the numerous towers, which won for it the title of 'Citta delle Cento Torri', and of the churches, which are said to have numbered 165 in the 14th cent., only a few now remain; but parts of the ancient ramparts and bulwarks still attest the ancient importance of the town.

*Pavia*, the *Ticinum* of the ancients and the capital of the Lombards from 572 to 774, was not known as *Papïa* until the 7th century. Berengarius I., Margrave of Friuli (883) and two of his successors were crowned as Kings of Italy in the church of San Michele here, and Frederick Barbarossa (1155) and other German rulers received the Lombard crown at



**PAVIA**

1:19.000

Metri

Tramvia

- |                           |                             |      |
|---------------------------|-----------------------------|------|
| 1 Casa d'Industria        | D3. 11 Monumento d'Italia   | B2.  |
| 2 di Salute               | A4. 12 Cairoli              | BC3. |
| 3 Chiesa Evangelica       | C4. 13 Garibaldi            | C2.  |
| 4 Gesù                    | B23. 14 Pio V               | C3.  |
| 5 SS. Gervasio e Protasio | A2. 15 Museo Civico         | B2.  |
| 6 S. Maria di Canepanova  | C3. 16 Scuola Tecnica       | D3.  |
| 7 S. Marino               | BC3. 17 Seminario Vescovile | A3.  |
| 8 SS. Primo e Feliciano   | C4. 18 Teatro Frascini      | B2.  |
| 9 Consiglio provinciale   | B2. 19 Guidi                | B2.  |
| 10 R. Liceo               | C3. 20 Banca d'Italia       | B3.  |





Pavia. In the middle ages it was the faithful ally of the German emperors, until it was handed over in 1360, by Emp. Charles IV., to *Galeazzo II. Visconti* (p. 127), as imperial vicar. — The battle of Pavia, at which *Francis I.* of France was defeated and taken prisoner by *Lannoy*, general of Charles V., took place in the park of the castle on 24th Feb., 1525.

Leaving the railway-station, we enter the CORSO CAVOUR (Pl. A, B, 3) through the Porta Cavour (in a wall to the right is the statue of a Roman magistrate), and following the Via Bossolaro to the right reach the Piazza del Duomo.

The CATHEDRAL (Pl. B, 3), begun in the early-Renaissance style by *Cristoforo Rocchi* in 1487 on the site of two churches of the Lombard period and continued with the co-operation of *Amadeo* and *Bramante*, but never completed, is a vast 'central' structure (comp. p. lxiv) with four arms. The façade (1898) and the dome (300 ft. high) are modern.

In the INTERIOR are altar-pieces by *Gianpietrino* (1521; in the original frame), *Bern. Gatti* (Madonna with the rosary, 1531), *Giov. Batt. Crespi*, *Daniele Crespi*, and *Fed. Faruffini* (1854). In the right transept is the handsome marble altar (by *Tomm. Orsolino*, 1653) of St. Syrus (2nd cent.), who, according to the legend, was first bishop of Pavia.

Adjoining the church to the left rises the massive *Torre Maggiore* (256 ft. high), a tower mentioned as early as 1330; the top story was begun in 1583 by *Pellegrino Tibaldi*.

We may now proceed to the CORSO VITTORIO EMANUELE (Pl. B, 1-4), a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the *Covered Bridge* (14th cent.; a pleasant promenade with picturesque view) over the Ticino. A chapel stands on the bridge, half-way across.

The church of *San Teodoro* (Pl. B, 4), at the end of the street of that name running to the W. off the Corso Vittorio Emanuele, contains frescoes in the transept by *Bramantino*, representing scenes from the lives of SS. Theodore and Agnes (1510-11).

SAN MICHELE MAGGIORE (Pl. C, 4), to which the third side-street to the right leads (coming from the bridge), a basilica of the Lombard period, dates in its present Lombard-Romanesque form from the latter part of the 11th century. The façade is adorned with numerous reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery.

The vaulted INTERIOR, restored in 1860-75, is supported by eight pillars, from which rise double round arches. Over the centre of the transept rises an octagonal dome. The pillars of the transepts bear traces of ancient frescoes. The tomb of Mart. Salimbène, in the crypt, has a relief attributed to *Giov. Ant. Amadeo* (1491).

Near the middle of the Corso Vitt. Emanuele is the *Mercato Coperto* (Pl. B, 3), built by *Balossi* in 1881-82. Behind it, in the Piazza del Popolo, is a monument, by *Enrico Cassi* (1900), to the *Cairóli Family* of Pavia: *Adelaide Cairóli* entrusts a banner to her five sons, illustrious in the war of independence; in front, to the left, is *Benedetto Cairóli* (1825-89), the statesman.

In the N. part of the Corso Vitt. Emanuele, to the right, stands the UNIVERSITY (Pl. B, C, 2, 3), founded by Galeazzo II. Visconti in 1361 on the site of a school of law, which had existed here since the 11th century. The present imposing building, begun in 1490 under Lodovico il Moro, was greatly extended about 1770 by *Gius. Piermarini*. The handsome quadrangles are embellished with memorial tablets, busts, and monuments of celebrated professors and students. In the second court are a statue of Volta, by *Ant. Tantarini* (1878), and memorial reliefs of professors. In the library (ca. 200,000 vols.) are preserved some of the ashes of Columbus (comp. p. 90), who is said to have been a student at Pavia.

The Corso next leads in a N. direction, past the Piazza d'Italia, to the *Piazza Castello*, and to the old CASTLE (Pl. C, 2), erected by Galeazzo II. about 1360, now used as a barrack, and containing a handsome court of the 14th cent. (adm. by permission of the officer on guard).

The Via Luitprando leads to the N.W. of the Piazza Castello to the old monastic church of SAN PIETRO IN CIEL D'ORO (Pl. B, 2). This building, originally Lombardic but rebuilt about 1100 in the Lombard-Romanesque style, was restored in 1875-99 by *Ang. Savoldi*. The exterior of the choir should be noticed.

INTERIOR. In the high choir is the sumptuous \**Arca di Sant' Agostino*, adorned with 95 statuettes and 50 reliefs, executed by *Bonino da Campione* or some other of the *Campionesi* after 1362. On the sarcophagus is the recumbent figure of St. Augustine, whose relics were brought from Sardinia to Pavia in 723 under King Luitprand. — The choir-apse has modern frescoes by *Loverini* and *Bernardi*. — The double-aisled crypt rests upon 24 columns.

The Via Pietro Carpanelli leads to the S.E. of the Piazza Castello to the Gothic church of *San Francesco* (Pl. C, 2, 3), of the 13th cent., with a modernized interior. The rich brick façade was restored in 1897. — In the vicinity stands the *Collegio Ghislieri* (Pl. C, 3), founded in 1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front.

In the Via Defendente Sacchi, a little to the S., is the church of *Santa Maria di Canepanova* (Pl. 6; C, 3), a small dome-covered structure designed by Bramante (1492) but not completed until 1564, with a passage round the top. — Three ancient *Brick Towers* rise in the vicinity.

The Via Roma, to the W. of the university, terminates in the Piazza del Carmine, with the Gothic church of *Santa Maria del Carmine* (Pl. B, 3), a brick edifice of fine proportions, flanked with chapels, and dating from 1390. The sacristy contains a fountain by *Amadeo*.

At the S. end of the Piazza Petrarca, to the right, is the *Palazzo Malaspina*, now the MUSEO CIVICO (Pl. 15; B, 2); open daily (fee; MS. catalogue). On the groundfloor are national relics and memorials. On the first floor are reliefs by *Amadeo*, a collection of about 450 paintings, some fine engravings and niello-prints (e.g.

Fountain of Love, by *Ant. Pollaiuolo*), etc. Among the paintings (2nd room on the right) are: *Carlo Crivelli*, The napkin of St. Veronica (an early work); *Amb. Borgognone*, Bearing of the Cross, with Carthusian monks; 58. *Ant. da Messina*, Portrait (retouched); 60. *Correggio*, Holy Family, an early work (much damaged); 68. *B. Luini*, Fragment of a fresco; 74. *Fra Bartolomeo*, Holy Family.

In a side-street (Vicolo San Zeno) are busts of Boëthius and Petrarch. Tradition points this out as the place in which *Boëthius*, confined by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy'. *Petrarch*, with his daughter and son-in-law, frequently visited the palace as the guest of Galeazzo II. His grandson, who died at the Pal. Malaspina, was interred in the former church of San Zeno. A short poem of Petrarch in allusion to this event, in six Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

To the W. of the town,  $\frac{1}{2}$  M. outside the Porta Cavour, lies the church of *San Salvatore*, founded in the 7th cent. under King Aribert, but entirely rebuilt in the 15-16th centuries. — About  $\frac{1}{2}$  M. farther on is the church of *San Lanfranco* (formerly *Santo Sepolcro*), dating from the 12th century. It contains the sarcophagus of Bishop Lanfranco Beccari (d. 1198), by G. A. Amadeo (ca. 1500), who executed also some of the fine terracotta sculptures in the cloisters.

FROM PAVIA TO ALESSANDRIA VIÀ TORRE-BERETTI AND VALENZA,  $40\frac{1}{2}$  M., railway in ca.  $2\frac{1}{4}$ - $4\frac{3}{4}$  hrs. (fares 7 fr. 55, 5 fr. 30, 3 fr. 40 c.). The line crosses the Ticino and intersects the broad plain of the Po, in a S.W. direction. Unimportant stations. — *Torre-Beretti*, see p. 190; *Valenza*, see p. 190.

FROM PAVIA TO CREMONA (Mantua), 46 M., railway in  $2\frac{1}{4}$ - $3\frac{3}{4}$  hrs. (fares 8 fr. 60, 6 fr. 5, 3 fr. 90 c.). — The line intersects the fertile plain watered by the Po and the Olona. —  $9\frac{1}{2}$  M. *Belgioioso*, with a handsome chateau. —  $26\frac{1}{2}$  M. *Casalpusterleno*, where the line unites with that from Piacenza to Milan (p. 358). — 30 M. *Codogno* (p. 358). Thence to (46 M.) *Cremona*, see E. 33.

FROM PAVIA TO STRADELLA, vià *Bressana-Bottarone* (see below), 20 M., railway in  $1\frac{1}{4}$  hr. *Stradella*, see p. 357.

From Pavia to *Vercelli*, see p. 190.

The RAILWAY TO GENOA crosses the Ticino by a bridge  $\frac{1}{2}$  M. long, and almost immediately afterwards, beyond (26 M.) *Cava Manara*, it crosses the Po. At ( $30\frac{1}{2}$  M.) *Bressana-Bottarone* diverges the above-mentioned branch to Stradella (p. 357).  $33\frac{1}{2}$  M. *Lungavilla*.

$38\frac{1}{2}$  M. *Voghera* (310 ft.; *Italia*), with 14,600 inhab., perhaps the ancient *Iria*, on the left bank of the *Staffora*, was once fortified by Giovanni Galeazzo Visconti. The ancient church of *San Lorenzo* was remodelled in 1600. From *Voghera* to *Piacenza*, see R. 49.

The steam-tramway from *Voghera* to *Stradella* (p. 357) passes the village of ( $4\frac{1}{2}$  M.) *Montebello*, famous for the battle of 9th June, 1800 (five days before the battle of Marengo). Here, too, on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies took place.

Another steam-tramway connects *Voghera* with (5 M.) *Rivanazzano*, the station for *Salice*, a small watering-place, with iodine and saline baths.

At (43½ M.) *Pontecurone* we cross the impetuous *Curone* (dry in summer). Country fertile.

49 M. *Tortona* (395 ft.; *Hôt. Nazionale*; *Alb. Universo*), the ancient *Dertona*, a town of 11,300 inhab., on the *Scivia*, was destroyed in 1155 by Frederick Barbarossa. The *Cathedral* dates from 1584. The ancient church of *Santa Maria Canali* (9th cent.) was altered in the 13th century. The chapel of the *Episcopal Palace* contains a winged picture by Macrino d'Alba (1499). In the *Museo Romano* is an ancient sarcophagus. Fine view from the castle.

From *Tortona* a branch-railway runs to (5½ M.) *Castelnuovo-Scivia*, and a steam-tramway to *Sale* (p. 53).

From *Tortona* to *Turin* viâ *Alessandria*, see RR. 49, 11 c.

60 M. *Novi*, and thence to (94 M.) *Genoa*, see R. 11 c.

### 33. From Milan to Mantua viâ Cremona.

90½ M. RAILWAY in 3-5¼ hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c.); to *Cremona*, 51½ M., in 2¼-3¼ hrs. (fares 9 fr. 65, 6 fr. 75, 4 fr. 35 c.). Carriages are changed at *Codogno*.

From *Milan* to (35½ M.) *Codogno*, see p. 205. Our train diverges here from the main line to the E. — Near (39½ M.) *Pizzighettone*, where Francis I. was confined after the battle of *Pavia* (p. 203), we cross the *Adda* (p. 180), which is here navigable. — 49 M. *Cava Tigozzi*.

51½ M. *Cremona*. — The *Railway Station* is outside the *Porta Milano* (Pl. C, 1). — *Hotels*. \**ALBERGO CAPPELLO ED ITALIA* (Pl. a; E, 3), *Corso Campi*, R. 2½-3, omn. ¾ fr.; *ROMA*, *Via Giuseppe Mazzini* (Pl. F, 3), R. 2-2½ fr.; *PAVONE*, *Via Beccherie Vecchie*, plainer. — *Cafés*. *Soresini*, *Gambrinus*, both in the *Piazza Roma*.

*Post & Telegraph Office* (Pl. E, F, 3), *Piazza Roma*. — *Cabs*. Per drive in the town ½, per ½ hr. 1, each addit. ½ hr. ½ fr.; from the station to the town 1 fr., at night 1 fr. 20 c. Luggage free. — *Photographs* at *Betri's*, *Corso Mazzini*.

*Cremona* (155 ft.), the capital of a province and an episcopal see, with 30,200 inhab., lies in a fertile plain on the left bank of the *Po*, and carries on considerable silk-manufactures.

The original town was wrested by the Romans from the Gallic *Cenomani* and colonised by them at the beginning of the second Punic war (B.C. 218). It became one of the most flourishing towns in N. Italy, but in 70 A.D., during the civil wars, it was reduced to ruins by the Emp. *Vespasian*, who, however, afterwards restored it. 'Bellis externis intacta civilibus infelix' is the summary of its history by *Tacitus*. The *Goths* and *Lombards*, especially *King Agilulf*, as well as the subsequent conflicts between *Guelphs* and *Ghibellines*, did great damage to the town. *Cremona* espoused the cause of *Frederick Barbarossa* against *Milan* and *Crema*, and subsequently came into the possession of the *Visconti* and of *Francesco Sforza* (p. 127), after which it belonged to *Milan*. On 1st Feb., 1702, *Prince Eugene* surprised the French marshal *Villeroi* here and took him prisoner. In 1799 the *Austrians* defeated the *French* here.

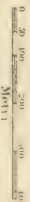
The manufacturers of the far-famed *VIOLINS* and *VIOLAS* of *Cremona* were *Andrea Amati* (ca. 1510-80) and *Niccolò Amati* (1596-1684), *Antonio Stradivari* (1644-1723), and *Giuseppe Ant. Guarneri* (1683-1745).

*PAINTING*. *Boccaccio Boccaccino* (ca. 1460-1518), who for a time seems to have belonged to the circle of *Giov. Bellini* (p. 291), in *Venice*, is generally regarded as the founder of the *Cremona school of painting*. The



# CREMONA

1:13,000







frescoes of his assistants *Altobello da Melone* and *Gian Franc. Bembo* show the influence of *Romanino* (p. 220) and *Pordenone* (p. 291), who worked side by side with them in the cathedral. The traditions of *Boccaccino* were continued by his son, *Camillo Boccaccino*, and by *Galeazzo Campi* (d. 1536). The younger *Campi*, *Giulio* and *Antonio*, were mainly subject to the sway of *Giulio Romano*. Cremona was the birthplace of *Sofonisba d'Anguisciola* (1535-1626), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck.

In the *PIAZZA DEL COMUNE* (Pl. F, 4) rises the *Torrazzo*, a tower 397 ft. in height, erected in 1261-84, and connected with the cathedral by a series of loggæ. Extensive view from the top. — Opposite the tower is the Gothic *\*Palazzo Pubblico* (now the *Municipio*) of 1206-45 (restored; fine Renaissance portal), containing a few pictures by masters of the Cremona school and a rich marble chimney-piece by *Pedone* (1502). Adjacent is the Gothic *Palazzo de' Gonfalonieri* or *de' Giureconsulti*, of 1292.

The *\*CATHEDRAL* (Pl. F, 4), a vaulted structure in the Romanesque-Lombard style, erected in 1107-90, has a rich main façade embellished with columns (partly remodelled in 1491) and tasteful brick façades on the transepts, especially the S.

The INTERIOR with its aisles, and transepts also flanked with aisles (restored in 1905), is covered with frescoes by *Boccaccio Boccaccino* (ca. 1506-18), *Romanino* (1519-20), *Pordenone* (1520-22), and later masters of the Cremona School, such as *Camillo Boccaccino*, *Altobello da Melone*, *Pietro* and *Gian Franc. Bembo*, the *Campi*, and *Gatti*. Over the arches of the nave, on both sides, are long series of frescoes. Left wall, above the first four arches: *Boccaccio Boccaccino*, Life of the Virgin, in eight scenes; 5th arch, *Gian Francesco Bembo*, The Magi, and Presentation in the Temple; beyond the organ, *Altobello da Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures of Christ and four saints in the apse are also by *Boccaccino*. Right wall: *Melone*, Last Supper, Christ washing the Disciples' feet, Christ on the Mt. of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th and 5th arches, *Romanino*, \*Christ led out to be crucified, Scourging of Christ, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, *Pordenone*'s three celebrated \*Passion Scenes: Christ before Pilate, Christ and St. Veronica, Christ nailed to the Cross. On the front wall, a colossal Crucifixion and Entombment by *Pordenone*. — The two pulpits are embellished with reliefs from an old altar, by *Amadeo* (1482). — The choir contains fine Renaissance stalls by *Giov. Maria Platina* and *Pietro dalla Tarsia* (1482-90). The high-altar-piece (Assumption) is by *Bern. Gatti*. The chapel of the Host (1569), to the right of the choir, is elaborately frescoed by the *Campi*. — In the right transept is a fresco, by *Giulio Campi*, representing the history of Esther. — First chapel to the right: altar-piece by *Pordenone*, Madonna between two saints. — In the crypt stands the sarcophagus of SS. Peter and Marcellinus, by *Bened. Briosco* (1507).

In the vicinity are the octagonal *Battistero* (Pl. F, 4) of 1167, and the *Campo Santo*, in the pavement of which are curious old mosaics (Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc.).

The adjacent *Piazza Roma* (Pl. E, F, 3) is laid out with gardens (music on Sun. and Thurs. evenings).

A few hundred yards to the N.W. of the *Piazza Roma*, in the *Via Ugolani Dati* (Pl. E, 2), stands the old *Palazzo Dati*, erected about 1580 in

the late-Renaissance style of Gal. Alessi and now a hospital. The court and staircase are very fine. To the E. at No. 7 Corso di Porta Venezia, is the *Monte di Pietà* (Pl. G, 2, 3), dating from the 15th century. The elegant brick façade is embellished with a charming frieze of Nereids, coats-of-arms, and portrait-heads, and in the court is a frieze of Bacchantes. — Farther on, near the Porta Venezia (p. 209), is the church of *Sant' Abbondio* (Pl. G, 2), with an early work (1527) of Giulio Campi (Madonna with SS. Nazarius and Celsus) and a Coronation of the Virgin, by Altobello da Melone. In the sacristy are some cabinets by G. M. Platina.

From the Municipio the Via Ala Ponzone leads to the W. to the *Palazzo Reale* (formerly *Ala di Ponzone*), which contains the interesting MUSEO CIVICO (daily 9-3, except Sun.; 50 c.).

On the Staircase are sculptures, portions of frescoes, etc. — *First Floor.* From an *Anteroom*, with drawings and small paintings, we pass through a handsome Renaissance doorway to Room I., which contains enamels, bronzes, miniatures, book-bindings, ivory carvings, and terracottas. — Room II. Medals and plaquettes; also Trinity, by Vinc. Civerchio, and other paintings. — Room III. Paintings: *Camillo Boccaccino*, Madonna and two saints; *Gian Fr. Bembo*, Madonna; *C. Crivelli*, San Nicolò of Tolentino (retouched); *Boccaccio Boccaccino*, Madonna enthroned with SS. Anthony of Padua and Stephen (1518); *Gal. Campi*, Madonna and two saints. — Room IV. *Lor. di Credi* (?), Madonna. — In the following rooms are works by early Netherlandish masters (*Jean Provost*, Madonna), paintings, sculptures, etc.

On the SECOND FLOOR are old prints, views of Cremona, weapons, uniforms, and natural history collections.

In front of the museum is a *Marble Statue of Amilcare Ponchielli* (1834-86), a native of the district and composer of 'Gioconda'. — Farther up the Corso Vitt. Emanuele, in the second cross-street to the left, is the church of SAN PIETRO AL PO (Pl. E, 5), built in 1549-70 by *Ripari*. Over the third altar to the right, Madonna and saints, by *Gian Franc. Bembo* (1524). The rich ceiling-decorations are by *Ant. Campi* and other masters.

In SANT' AGOSTINO (Pl. D, 3), a church of the 14th cent., with aisles and barrel-vaulting: first chapel on the right, Pietà, by *Giulio Campi*; last side-altar but one, Madonna and two saints by *Perugino* (1494); left, between the 3rd and 4th altars, portraits of Francesco Sforza, and between the 4th and 5th, of his wife Bianca Maria Visconti, frescoes (retouched) by *Bonif. Bembo* (15th cent.).

The Via Guido Grandi (passing on the right the small church of *Santa Margherita*, built and painted by *Giulio Campi*, 1546; and, farther on, to the left, No. 1, the *Palazzo Trecchi*, in the early-Renaissance style) leads hence to the PIAZZA GARIBALDI (Pl. C, D, 2), with the church of SANT' AGATA (by the entrance-wall, Monument of Frane. Trecchi, in the Renaissance style, by *Gian Cristoforo Romano*, 1502; beside the high-altar, four large frescoes by *Giulio Campi*, painted in 1536 in the style of Pordenone). From the piazza the Corso Garibaldi leads to the N.W. to the Porta Milano (Pl. C, 1) and the station. — Near the gate, adjoining the church of *San Luca* (right), is the *Cappella del Cristo Risorto*, a tasteful brick edifice of the early Renaissance (1503); the interior, renewed in the baroque style, contains frescoes of 1590.

Not far from the Porta Milano, in the Via Bertesi (Pl. C, D, 1),

stands the *Pal. Crotti* (formerly *Raimondi*), an early-Renaissance structure, containing sculptures by Pedone. On the W. side of the Via Palestro (Pl. D, 1) is the *Pal. Stanga*, with a baroque façade and a fine colonnade of the early Renaissance.

About  $1\frac{1}{2}$  M. to the E. of the Porta Venezia (Pl. H, 2), near the Mantua road, is the church of \**San Sigismondo*, with frescoes and pictures by *Boccaccio Boccaccio*, the younger *Campi*, and other Cremonese masters; altar-piece by *Giulio Campi* (1540), Madonna with saints, and below, Francesco Sforza and his wife, founders of the church. S. Sigismondo is a station on the steam-tramway from Cremona to Casalmaggiore (p. 218). — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti*.

FROM CREMONA TO BRESCIA,  $31\frac{1}{2}$  M., railway in  $1\frac{1}{2}$ - $1\frac{3}{4}$  hr. (fares 5 fr. 95, 4 fr. 15, 2 fr. 70 c.). — 7 M. *Olmeneta*, see p. 217. The other stations are unimportant. —  $31\frac{1}{2}$  M. *Brescia* (p. 219).

FROM CREMONA TO PIACENZA,  $19\frac{1}{4}$  M., steam-tramway in  $1\frac{1}{4}$ -2 hrs. The road intersects the plain on the right bank of the *Po*, after crossing the river with its numerous islands, and at *Caorso* crosses the river formed by the *Chiavenna* and *Riglio*. At *Roncaglia* we cross the *Nure* and proceed to the W. to *Piacenza* (p. 358).

From Cremona to *Pavia*, see p. 205; to *Treviglio* (Milan), see p. 217; viâ *Fiorenzuola* to *Lugagnano*, see p. 361.

The first station of note beyond Cremona is (69 M.) *Piadena*, the junction of the Brescia and Parma line (p. 218).

74 M. *Bozzolo*, with an old castle of a collateral branch of the Gonzagas (p. 258). Before reaching ( $77\frac{1}{2}$  M.) *Marcaria* we cross the *Oglio*. — 83 M. *Castellucchio*.

About  $2\frac{1}{2}$  M. to the E. of Castellucchio, 5 M. from Mantua, is the church of *Santa Maria delle Grazie*, founded in 1399, a famous resort of pilgrims, containing curious votive offerings in the form of lifesize figures in wax, bearing the names of 'Charles V.', 'Ferdinand I.', 'Pope Pius II.', the 'Connétable de Bourbon', etc. Also a few monuments.

The train now crosses the *Mincio*. —  $90\frac{1}{2}$  M. *Mantua*, see p. 257.

### 34. From Milan to Bergamo.

$33\frac{1}{2}$  M. RAILWAY in  $1\frac{1}{4}$ -2 hrs. (fares 6 fr. 30, 4 fr. 40, 2 fr. 85 c.). Finest views to the left.

From Milan to (20 M.) *Treviglio*, see p. 217. Our line here diverges to the N.E. —  $27\frac{1}{2}$  M. *Verdello*;  $33\frac{1}{2}$  M. *Bergamo*.

**Bergamo.** — Hotels. \**ALB. REALE ITALIA*, Via Venti Settembre (Pl. C, 5), R.  $2\frac{1}{2}$ - $3\frac{1}{2}$ , B.  $1\frac{1}{2}$ , omn.  $\frac{3}{4}$  fr.; *CONCORDIA*, Viale della Stazione (Pl. D, 5), well fitted up, with a trattoria and a garden, R. 2-3, omn.  $\frac{1}{2}$  fr.; *ALB. MILANO*, same street, new; *ALB. RISTORANTE DEL COMMERCIO*, Piazza Cavour 14; *CAPPELLO D'ORO*, Viale della Stazione, R. 2-3 fr., all in the new town, the last two unpretending.

**Cafés.** *Nazionale*, with concert-room; *Centrale*; *Campari*, all three in the Piazza Vittorio Emanuele; *Walker*, Piazza Garibaldi. — *Birreria Gambrino*, Piazza Vitt. Emanuele.

**Cabs** (stand in the Piazza Vitt. Emanuele), per drive 1, per hr.  $2\frac{1}{2}$  fr. — **Tramway** from the Porta San Bernardino (Pl. B, 6) by the Via Venti Settembre, the Piazza Vitt. Emanuele, and the Piazza Donizetti to the Porta Santa Caterina (Pl. E, 1, 2). Fare 10 c. — **Electric Tramway** from the railway-station viâ the Piazza Vitt. Emanuele to the lower station of the Cable Railway. — A **Cable Tramway** (*Funicolare*; Pl. C, 2) connects the

lower town with the upper town; the lower station is in the Strada Vitt. Emanuele.  $\frac{1}{3}$  M. from the Piazza Vitt. Emanuele. Fare 15 c.

PHOTOGRAPHS at *Taramelli's*, Via Torquato Tasso.

*Bergamo* (820-1200 ft.), the ancient *Bergomum*, a Milanese town from 1264 to 1428 but after that Venetian until 1797, now a provincial capital and episcopal see, with 25,400 inhab., lies at the junction of the *Val Brembana*, watered by the *Brembo*, and the *Val Seriana*, named after the rapid *Serio* (another affluent of the *Adda*). This is one of the busiest of the smaller trading and manufacturing towns in Italy, although its once famous fair (*Fiera di Sant' Alessandro*, middle of August to middle of September) has lost its importance. The town consists of two distinct parts, the *Città Alta*, picturesquely situated on hills and strongly fortified by the Venetians in 1561-88, and the much larger new quarters in the plain (*Borgo San Leonardo*, *Borgo Pignolo*, *Borgo San Tommaso*), with numerous cotton, silk, and other factories and an interesting piazza (*Fiera*; Pl. C, D, 4).

From the railway-station (Pl. D, E, 6) the broad Viale della Stazione leads to the PIAZZA VITTORIO EMANUELE (Pl. C, D, 4, 5), with a statue of *Victor Emmanuel II.* The Via Borfuro leads hence to the W. to *Sant' Alessandro in Colonna* (Pl. B, C, 5), containing a fine \*Assumption by Romanino (left transept). The church is named from the partly antique column in front of it, at which St. Alexander, tutelary saint of Bergamo, is said to have suffered martyrdom.

To the N.E., beyond the *Teatro Gaetano Donizetti* (Pl. D, 4), is the PIAZZA DONIZETTI, with a monument by Franc. Jerace (1897) to *Gaetano Donizetti* (1798-1848), who was a native of Bergamo; the composer, seated upon an ancient Greek exedra, receives the inspiration of a Muse. — In the Via Torquato Tasso, on the N. side of the Piazza, is the church of *San Bartolomeo* (Pl. D, 4). The large \*Altar-piece behind the high-altar is one of the chief works of *Lor. Lotto*, \*Madonna surrounded by ten saints (1516). Fine choir-stalls by *Fra Damiano* (1520). — Farther on is —

*Santo Spirito* (Pl. E, 3), the fine aisleless interior of which is in the early-Renaissance style, due partly to *Pietro Isabello*.

INTERIOR. Left, 1st chapel: *Previtali*, John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominic, the painter's masterpiece (1515). Left, second altar, large altar-piece by *Borgognone* (1508): Descent of the Holy Ghost, God the Father, Annunciation; on the left, The Baptist and St. Jerome; on the right, SS. Augustine and Francis. Right, 4th Chapel: *Lotto*, \*Madonna and four saints; above, angels in a glory (1521); 5th chapel, *Previtali*, Madonna and four saints (1525), Resurrection (finished by *Ag. da Caversegno*).

Farther on, in the Via di Pignolo, are *San Bernardino in Pignolo* (Pl. E, 3), containing a high-altar-piece by *Lotto*, \*Holy Family with SS. Anthony Abbas, Joachim, John the Baptist, and Bernard (1521), and *Sant' Alessandro della Croce* (Pl. D, 2; Moroni, Madonna; in the sacristy, *Lotto*, Trinity; Moroni, portrait; *Previtali*,







Crucifixion, dated 1514). — The *Via Nuova* runs in a straight direction to the *Porta Sant' Agostino*, while the *Via di San Tommaso* leads to the right to the *Accademia Carrara* (see p. 212).

An avenue of chestnut-trees named *Strada Vitt. Emanuele* (cable tramway, p. 209) connects the new town with the high-lying —

**CITTÀ ALTA**, the ramparts (*Bastioni*) of which have been converted into promenades and afford fine views of the plain of Lombardy and the Bergamasque Alps.

From the upper terminus of the cable-tramway we proceed straight on by the *Via Gombito* to (3 min.) the **PIAZZA GARIBOLDI** (Pl. B. 1), the picturesque old market-place, with the *Palazzo Nuovo*, in the late-Renaissance style, by Scamozzi (1611), but unfinished. The palace is now the *Reale Istituto Tecnico Vitt. Emanuele*. Opposite is the *Library*, in the Gothic *Palazzo Vecchio*, or *Broletto*, the groundfloor of which consists of an open colonnade, in which is the *Monument of Torquato Tasso* (p. 215).

Behind the library is the Romanesque church of **Santa Maria Maggiore** (Pl. B. 2), of 1137, with ancient lion-portals by *Giov. da Campione* on the N. and S. To the right of the N. portal is the *Cappella Colleoni*.

The INTERIOR (usual entrance on the S. side) has been restored in a rich baroque style. It contains wall-paintings by *Pavino da Nova* (p. 212; much injured), under Flemish tapestry, and fine Renaissance \*Choir Stalls by *Franco Capodiferro* (1522-32) and other artists (behind) and by *Giov. Belli* (1540-77; in front). The fine intarsia work in the central panels (usually covered) was partly designed by *Lor. Lotto*. — In the right transept is a fresco, representing the tree of St. Bonaventura, by a follower of *Giotto* (1347). — The right aisle contains the partly restored tomb of *Cardinal Longo degli Alessandri* (d. at Avignon, 1349), by *Ugo da Campione*, and the monument of the famous composer *Donizetti* (p. 210), by *Vinc. Veia* (1855). In the treasury (above the sacristy) are a large Crucifix (5 ft. high) of the 13th century (?) and several works in niello.

The adjoining \**Cappella Colleoni* (shown by the sagrestano), erected by *G. A. Amadeo* in 1470-76 in the early-Renaissance style, has a lavishly sculptured façade, which, however, was probably much altered when the interior was modernized in 1774.

The interior contains the tomb of the founder *Bart. Colleoni* (d. 1475; p. 326), begun by *G. Ant. Amadeo*, with reliefs from the life of Christ. On the top is the gilded equestrian statue of *Colleoni* by *Sixtus Stry* of Nuremberg (1501). To the right is the smaller, but beautiful monument of his daughter *Medea* (d. 1470), also by *Amadeo*, and originally in the church of *Basella*. Above the altar on the right are good sculptures: to the left, a Holy Family by *Angelica Kauffmann*; fine intarsia-work (covered); ceiling-paintings by *Tiepolo*.

The adjoining *Baptistery* (on the right), by *Giov. da Campione* (1340), originally in *Santa Maria Maggiore*, was re-erected here in 1898. In the interior are reliefs of the Passion (key in the sacristy of the cathedral; fee 30-50 c.).

Opposite is the **Cathedral** (Pl. B. 2; *Sant' Alessandro*), built by *Vinc. Scamozzi* in 1614 on the site of an earlier edifice. First altar to the left: *Madonna* and saints by *G. B. Moroni* (1576); behind

the high-altar, a Madonna, an excellent late work of *Giov. Bellini* (1512; generally covered).

A little to the E. of the Piazza Garibaldi, in the Via Colleoni, is the *Luogo Pio Colleoni* (Pl. B, C, 1), once the dwelling of Bart. Colleoni, who bequeathed it to the city for an orphanage in 1466. On the groundfloor are some frescoes by *Paxino da Nova* and other masters of the 15th cent.; among them is an equestrian portrait of Colleoni (fee  $\frac{1}{2}$  fr.).

We now return to the station of the cable-tramway and proceed thence, to the left, through the Strada Porta Dipinta, passing the church of *Sant' Andrea* (Pl. C, 2), which contains a Madonna enthroned with four saints, by *Moretto* (altar to the right; covered). Fine view. The street leads to a small sloping piazza with the church of *San Michele al Pozzo Bianco* (Pl. D, 1; key at Sant' Andrea), which contains good frescoes by Lor. Lotto, representing the Annunciation and the Nativity and Marriage of the Virgin (ca. 1523; chapel to the left of the choir; partly concealed by the altar-piece). — We may proceed to the right through the Via Osmano to the ramparts (p. 211), or continue to follow the Strada Porta Dipinta to the left to the *Porta Sant' Agostino* (Pl. D, 1), near which is the old Gothic church of the same name (now a barrack). — Just below the gate a footpath, lined with acacias, leads to the —

**Accademia Carrara** (Pl. E, 1), situated a short way outside the Porta Santa Caterina (tramway, p. 209), a school of art with a \*Picture Gallery (*Galleria Carrara*, *Gal. Morelli*, and *Gal. Lochis*; open daily, 10-4, adm.  $\frac{1}{2}$  fr.; on 1st and 3rd Sun. of each month, and daily from 30th Aug. to 30th Sept., 10-3, free; at other times, 1 fr.). Catalogue of the Gal. Carrara and the Gal. Lochis 1 fr., of the Gal. Morelli 60 c.

**First Floor.** Unimportant paintings; coins, medals, etc. — On the staircase are fragmentary frescoes.

**Second Floor.** Straight in front is the GALLERIA CARRARA. I. Room. To the right, 49. *Belotto*, Arch of Titus. — II. Room. To the left on entering, \*66. *Lotto*, Betrothal of St. Catharine (1523; landscape cut out); 68. *Previtali*, Madonna and saints; 67. *Cariani*, Invention of the Cross; 75-83. *Moroni*, Portraits (80, \*82, 83, best; 81, an early work). Then, beyond a series of portraits (91 the best) by *Fra Vittore Ghislandi* (1655-1743), the Bergamasque Titian; 98. *Gaudenzio Ferrari*, Madonna; 100. *Moroni*, St. Jerome (in Moretto's manner). Also, on the side-walls, 74, 89, 114. *Al. Varotari*, Copies of Titian's famous Bacchanalia. — III. Room. To the left, 137. *Caroto*, Massacre of the Innocents; 188. *Moroni*, Madonna and saints; 159. *P. Brueghel the Elder*, The Woman taken in adultery (1565); *Lor. Lotto*, 356. Martyrdom of St. Stephen, 357. Entombment, 358. Miracle of St. Dominic; *Borgognone*, 363. Louis IX., 362. St. Agatha, 360. St. Lucy, 359. St. Stephen, 361. Pieta; \*354. *Lor. Lotto*, Portrait of a lady, with fine moonlight landscape; 355. *Moroni*, Portrait; 151. *V. Foppa*, Crucifixion (1456); \*153. *Mantegna*, Madonna (in tempera). — To the right of R. II. is the —

GALLERIA MORELLI, bequeathed in 1891 by the well-known art-critic. — I. Room. To the left, 3. *Vinc. Civerchio*, Annunciation; 7. *Bern. Luini*, Madonna; *Franc. Pesellino*, 9. A judgment, \*11. Marriage of Griselda to the Lord of Saluzzo (after Boccaccio's Decameron); 17. *Vitt. Pisano*, Lionello d'Este, Duke of Ferrara; 20. *Luca Signorelli*, Madonna; 22. *Boltraffio*, Christ, a half-figure (an early work); 23. *Baldovinetti*, Portrait of him-

self; 26. *Ambrogio de Predis*, Portrait; \*27. *Giov. Bellini*, Madonna; 31. *Ercole Grandi*, St. John; 35. *Benedetto da Maiano*, Angel (figure in clay); 41. *Giov. Bellini*, Madonna; 44. *Bart. Montagna*, St. Jerome. — II. Room. To the left, \*61. *Basaiti*, Portrait (1521); 62. *Bacchiacca*, Cain and Abel; 70. *Elsheimer*, Landscape, with St. Jerome; 77. *B. Fabritius*, Satyr and peasant; 80. *Gov. Flinck* (not Rembrandt), Portrait of a woman (1635); 91. *Empress Frederick of Germany*, Transitoriness (1882); 90. *Lenbach*, Portrait of Morelli; 101. *Moretto*, Christ and the Woman of Samaria. — We return to the staircase; on the right is the —

GALLERIA LOCHUS. I. Room. 21. *Jacobello del Fiore*, Madonna enthroned with angels, and six scenes from the Passion; 55. *Moretto*, Holy Family. — II. Room. Entrance-wall, *F. Guardi*, Views in Venice; 179. *Giorgione*, Landscape with mythological accessories; opposite, 41. *Paris Bordone*, Landscape with putti; 74. *Tiepolo*, Sketch for an altar-piece; 32-31. *Lor. Lotto*, Studies of saints; 67. *Rubens*, Martyrdom of St. Agnes (a sketch in colours). — III. Room. To the left of the entrance, 140. *Giov. Bellini*, Madonna (an early work; retouched); 128. *Montagna*, Madonna between SS. Sebastian and Rochus (1487); 129. *C. Crivelli*, Madonna; 138. *Giov. Bellini*, Pietà (an early work); 137. *Boltraffio*, 131. *Ambrogio Borgognone*, 233. *Cosimo Tura*, Madonnas; 154. *Mantegna* (*Bonsignori?*), Portrait of Vespasiano Gonzaga; 235. *Carpaccio*, Nativity of the Virgin (1504; from the Scuola degli Albanesi at Venice; comp. p. 333); 169. *School of Mantegna*, Resurrection; 185. *Lor. Lotto*, Holy Family with St. Catharine (1533); 184. *Cariani*, Portrait of a physician; \*183. *Palma Vecchio*, Madonna between SS. John and Mary Magdalen; 177. *Moretto*, Christ appearing to a donor (1518; an early work); 207. *Raphael* (more probably *Spagna?*), St. Sebastian; 222. *Antonello da Messina*, St. Sebastian; 218. *Dosso Dossi*, Madonna with St. George and a canonized bishop (early work); 225. *Vinc. Foppa*, St. Jerome; *Borgognone*, \*229. Madonna, 219. Procession; 202. *Fra Angelico*, Madonna and angels (early work).

A more extensive view than that from the ramparts (p. 211) is obtained from the old *Castello*, about  $\frac{3}{4}$  M. to the N. W. of the *Porta Sant' Alessandro* (Pl. A, 1). There is a small osteria at the top. — About  $1\frac{1}{4}$  M. to the W. of the *Castello* is the *Pasco dei Tedeschi*, commanding a good view of the *Val Brembana*.

STEAM TRAMWAY from Bergamo to *Soncino* (p. 217), 26 M. Intermediate stations: 3 M. *Seriate* (p. 217);  $7\frac{1}{2}$  M. *Cavernago*, the station for (1 M.) the château of *Malpaga*, the home of *Bart. Colleoni's* old age, with frescoes by *Romanino*;  $15\frac{1}{2}$  M. *Romano* (p. 217). — From Bergamo (rail. station, Pl. D, 5, 6) to *Trezzo* and *Monza*, see p. 166. — RAILWAY via *Ponte San Pietro* (p. 216) to *Seregno*, see p. 167. From *Seregno* to *Saronno*, *Busto Arsizio*, and *Novara*, see p. 65.

## 35. The Bergamasque Alps.

### 1. VAL BREMBANA.

LIGHT RAILWAY (electric) from Bergamo (station, Pl. E, 6) to *San Giovanni Bianco*, under construction. — DILIGENCE from Bergamo to *Olmo*, twice daily in  $5\frac{1}{2}$ - $7\frac{1}{2}$  hrs.; and from *Zogno* to *Serina*, once daily in  $2\frac{1}{2}$  hrs. On the completion of the light railway the former diligence will start at *San Giovanni Bianco*.

The HIGHROAD, somewhat monotonous at first and in summer hot and dusty, reaches the *Val Brembana*, or valley of the *Brembo* (p. 210), at ( $5\frac{1}{2}$  M.) *Villa d'Almè* (980 ft.), an unimportant village with a linen-factory, situated near the mouth of the *Imagna Valley*, in which lie the small sulphur-baths of *Sant' Omobono*. — The next



village is *Clenazzo* (960 ft.), on the right bank, with an old castle (10th cent.) and commanded by the *Monte Ubione*, once also crowned with a castle. Close by the *Imagna* is spanned by a bridge dating from the early middle ages.

The road runs high above the *Brembo* and passes below the ancient village of *Botta* (on the right); on the river below are the *Bergamo* electric-power works.—Beyond ( $8\frac{1}{2}$  M.) *Sedrina* (1052 ft.), the Gothic church of which (ca. 1400) possesses an altar-piece by *Lor. Lotto*, the road enters a picturesque gorge, at the other end of which is the (10 M.) *Ponti di Sedrina*, a double bridge crossing the *Brembo* and its affluent the *Brembilla*.

A road ascends the *Brembilla* valley to the small sulphur-baths of *Brembilla*, its chief village, then crosses the ridge known as the *Foppa Calda* and leads viâ *Gerosa* to *Taleggio* (2625 ft.), the largest village in the *Valle Taleggio*, which is noted for the number of its castles. *Peghera*, another village, has an altar-piece by *Palma Vecchio*.

Our road follows the right bank of the *Brembo* to ( $10\frac{1}{2}$  M.) *Zogno* (1095 ft.; inn), the quaint capital of the lower *Val Brembana*, situated in a fertile valley. The high-lying parish church of *San Lorenzo* contains a number of art-treasures. *Zogno* is the best starting-point for the ascent of the *Monte Canto Alto* (3760 ft.), which commands a wide view of the plains of Lombardy.

The *Val Serina* is visited from *Zogno* (diligence, see p. 213). The road, quitting the *Val Brembana* at *Ambria* (see below), leads through a gorge and past the little *Lago d'Algua*, recently formed by a landslide, to *Serina* (2630 ft.; *Posta*; *Giardinetto*), at the foot of the *Monte Allen* (6625 ft.). *Serina* was the birthplace of *Palma Vecchio* (p. 291), a large altar-piece by whom is in the parish-church. Through the *Val Antea* to *San Giovanni Bianco*, see below. — The road goes on to the N.E. viâ *Valpiana* to the little mineral bath of *Oltre il Colle* (3445 ft.; *Albergo Alpino*), situated in a beautiful upland vale at the S.E. base of the *Monte Arera* (8240 ft.), on which are *galena*-mines.

Beyond ( $11\frac{1}{2}$  M.) *Ambria* (see above), and opposite *Piazzo Basso*, the main road reaches ( $13\frac{1}{2}$  M.) *San Pellegrino* (ca. 1145 ft.; *Grand Hôtel*, pens. 10-14 fr.; *Alb. delle Terme*, pens. 10 fr.; *Alb. Sularoli*, pens. 7-10 fr.; *Alb. Milano*, pens. 9 fr. incl. wine; *Alb. della Posta*; *Alb. del Papu*; *Alb.-Ristor. Capour*, R. from  $1\frac{1}{2}$  fr.; *Caffè Isacchi*), a mineral-bath frequented by Italians, with a large bathing-establishment and three thermal saline springs (80° 6 Fahr.), prescribed for gout and for affections of the stomach and liver. The chief season is in July and August. The valley, noted for its equable climate in summer and its fine pine-woods, offers many pleasant walks. On the *Brembo* is a handsome avenue of chestnut-trees.

The next village, *San Giovanni Bianco* (1310 ft.; *Hôtel Val Brembana*; *Trattoria Luiselli*), at the confluence of the *Enna*, which descends from the *Valle Taleggio* (see above), is the terminus of the new light railway (p. 213). Electric zinc foundry.

Immediately before *San Giovanni Bianco* a branch-road diverges to the left from the main road, leading to the high-lying village of *Fuipiano*, birthplace of *Cariani*, the painter (ca. 1485-1541). — Another road leads to the E. through the industrial *Valle Antea* (large zinc-mines) viâ *Antea*

and *Dossena* to *Serina* (p. 211). The parish church of *Dossena* possesses some good altar-pieces by *Palma Vecchio* and others.

A memorial-tablet in *Cornello* (1440 ft.), the next village, denotes the ancestral abode of the *Tassi* family, of which the poets *Bernardo* and *Torquato Tasso* were members, as well as *Omodeo de' Tassi*, the alleged founder (in 1290) of the modern postal system and ancestor of the princes of *Thurn* and *Taxis*, the German post-masters-general. — Thence the high-road proceeds viâ *Camerata* and *Ponte di Ombrembo* to *Lenna* (1518 ft.; *Allergo del Sole*), where the two upper branches of the valley divide — the *Valle di Mezzoldo*, to the W., and the *Valfondra*, to the E. Farther on are *Piazza Brembana* (1758 ft.; *Alb. della Posta*), the capital of the upper *Val Brembana*, and *Olmo al Brembo* (1824 ft.).

From *Olmo* an easy pass leads viâ *Mezzoldo* (2740 ft.), where the road ends, to the refuge-hut (cantoniera) *Ca San Marco* (6010 ft.) and the *Passo San Marco* (6555 ft.), descending to *Albareto*, in the *Valle del Bitto di Albareto*, and thence to *Morbegno* (p. 170), in the *Val Tellina*.

From *Lenna* a road runs to the N.E. in the beautiful *Valfondra* viâ *Valcegra* (2170 ft.) and *Moio de' Calvi*, and through the *Gola di Fondra*, a gloomy ravine, to the villages of *Fondra*, *Trabochello*, and *Branzi* (2770 ft.; *Alb. Berera*), in the upper part of the valley. From *Branzi* a bridle-path leads to the N. to the *Passo Dordona* and thence through the *Val Madre* to the station of *San Pietro Berbenno* (p. 181) in the *Val Tellina*; another leads to the E. past the beautiful Falls of the *Brembo* to the *Refugio ai Laghi Gemelli* (6635 ft.; inn), near the two mountain-lakes on the W. slope of *Monte Corte* (8180 ft.), and thence over the *Passo Ariasco* to *Valgoglio* and *Gromo* (p. 216), in the *Val Seriana*. The \**Corno Stella* (~595 ft.) may be ascended from *Branzi*; from its summit a magnificent view is obtained of the *Bergamasque Alps*, the *Val Tellina*, the *Alpine chain* from the *Gran Paradiso* and *Monte Rosa* to the *Ortler*, and the distant plain of *Lombardy*.

## 2. VAL SERIANA.

RAILWAY from *Bergamo* (station, Pl. E, 6) to *Ponte della Selva*, 18 M., in 1½ hr. (fares 2 fr. 35, 1 fr. 70 c.). — DILIGENCE from *Ponte della Selva* to *Clusone*, thrice daily in ¾ hr.; from *Clusone* to *Bondione*, once daily in ca. ¾ hr.; and from *Clusone* to *Lovere*, once daily in 2¼ hrs.

The RAILWAY descends to the N.E. through the picturesque and industrial *Val Seriana* (p. 210), or valley of the *Serio*, halfway up which are many zinc and lead mines in the dolomitic triass. — 4½ M. *Alzano*, where the church of *San Martino* contains one of *Lotto's* best works (*Death of Peter Martyr*); good wood-carvings in the sacristy. 8 M. *Albino*. The line ascends, supported at places by arches standing in the bed of the *Serio*. 11 M. *Gazzaniga*, at the entrance of the valley of *Gandino*.

18 M. *Ponte della Selva* (1560 ft.; *Albergo Lonardi*, very fair) is the terminus of the line.

HIGHROAD thence to the N.E. to (3 M.) *Clusone* (2125 ft.; *Alb. Gambero*, very fair; *Alb. Reale*), whence a road diverges to the S.E. passing through the gorge (orrido) of the *Val Borlezza* viâ *Sovere* (p. 216) to (8½ M.) *Lovere* (p. 226).

From *Clusone* the main route proceeds viâ *Ogna* (1815 ft.) and *Ardesio* (1945 ft.) to the (7½ M.) *Ponte di Briolotta*, where we reach

the road running up the right bank of the Serio from Ponte della Selva. We then go on viâ (10 M.) *Gromo* (2220 ft.; Osteria dei Terzi, very fair), most picturesquely situated, and (13½ M.) *Fiumennero* (2500 ft.; Osteria Morandi) to (17 M.) **Bondione** (2920 ft.; *Alb. della Cascata*, above the village, very fair; guide, Serafino Bonacorsi), the last village in the Val Seriana. A bridle-path (marked by the I. A. C.) leads hence on the left bank of the Serio, passing picturesque cascades and ravines (*Goi di Foncc*, *Goi del Cà*), to the (2 hrs.) magnificent \***Cascade del Serio**, which descend in three leaps from a height of about 1000 ft. into a romantic cauldron environed by snow-clad mountains. Above the falls is the *Conca del Barbellino* (3 hrs. from Bondione), with the finely situated *Rifugio Curò* (6220 ft.) of the Italian Alpine Club (inn in summer). The best view of the falls is obtained from the \**Belvedere*, protected by iron railings (1½ hr. from the Rifugio and back).

From the Rifugio the *Pizzo Re Castello* (9475 ft.; 3½ hrs.), the *Monte Gleno* (9460 ft.; 3½-4 hrs.), the *Monte Torena* (9550 ft.; 4 hrs.), the *Pizzo del Diavolo* (9600 ft.; 4 hrs.), and the *Pizzo di Coca* (10,015 ft.; 5 hrs.) may be ascended with a guide. — Hence we may proceed over the *Passo della Malgina* (ca. 9035 ft.) and through the finely wooded *Val Malgina* to *San Giacomo* and (7-8 hrs.) *Teglio* (p. 181), in the Val Tellina (a pleasant trip). Or we may pass the small *Barbellino Lake* (6895 ft.; to the N.E.) and the sources of the Serio and ascend to (3 hrs.) the *Passo di Caronella* (8565 ft.); we then descend through the *Valle di Caronella* to (3 hrs.) *Carona* (3710 ft.; accommodation at the Curé's) and (1½ hr.) *Tresenda* (p. 181).

### From Bergamo to Sarnico viâ Trescore.

22½ M. STEAM-TRAMWAY in ca. 2½ hrs.

The tramway first crosses the lower *Val Seriana* (p. 210). — 3½ M. *Villa di Serio*. — It then traverses fertile hilly country and descends to the S.E. viâ (8½ M.) *Cenate* to (10½ M.) **Trescore Balneario** (890 ft.), a small watering-place with sulphur-baths, in the *Val Cavallina*. Near Trescore is the *Villa Suardi*, with frescoes by Lor. Lotto, dating from 1524.

From Trescore a light railway ascends the *Val Cavallina*, passing (3 M.) *Borgo di Terzo*, (7 M.) *Spinone*, and the pretty lake of the same name, to (10½ M.) *Endine*; finally it descends into the *Borlezza Valley* to (14½ M.) *Sovere-Pianico* (p. 215).

Beyond Trescore our line descends the *Val Cavallina* to (12 M.) *Gorlago* (p. 217), then skirts the foot of the mountains to (16 M.) *Grumello* (p. 217), and lastly ascends the *Oglio Valley* to (22½ M.) *Sarnico* (p. 225).

### 36. From Lecco to Brescia viâ Bergamo.

51½ M. RAILWAY in 3-4¼ hrs. (fares 9 fr. 65, 6 fr. 75, 4 fr. 35 c.). We change carriages at Rovato.

*Lecco*, see p. 170. — 2½ M. *Maggianico*; 4 M. *Vercurago-San Girolamo*; 4½ M. *Calolzio*, all stations on the line from Lecco to Monza and Milan (p. 170). — 16 M. *Ponte San Pietro*, with a pretty

church and an old castle, the junction for *Seregno* (see p. 167). — We cross the *Brembo* (p. 210).

20½ M. *Bergamo* (p. 209).

Near (23½ M.) *Seriate* the *Serio* (p. 210) is crossed. 28 M. *Gorlago* (p. 216). — 31½ M. *Grumello del Monte*. The *Oglio* (p. 225) is next crossed. — 34 M. *Palazzolo* (branch to *Paratico*, p. 225); pretty view of the village, to the left. — 39 M. *Coccaglio*, with the convent of *Mont' Orfano* on a height; 40½ M. *Rovato* (p. 218). 51½ M. *Brescia*, see p. 219.

### 37. From Milan to Verona viâ Brescia.

93 M. RAILWAY in 3-¾ hrs. (fares 17 fr. 40, 12 fr. 20, 7 fr. 85 c., express, 19 fr. 15, 13 fr. 40, 8 fr. 70 c.). The 'train de luxe' (Cannes-Vienna) mentioned at p. 19 may be used in winter (2½ hrs.). — Railway Stations in Verona, see p. 213.

*Milan*, see p. 128. — 12 M. *Melzo*. At (16 M.) *Cassano d'Adda* we cross the blue *Adda*.

About 4½ M. to the N. of Cassano is the little town of *Vaprio d'Adda*, terminus of the light railway from Milan viâ Villa Fornaci. In the Villa Melzi is a fresco of the Madonna of the school of Leonardo da Vinci.

20 M. *Treviglio* (410 ft.; *Regina d'Inghilterra*; Rail. Restaurant, déj. 2½, D. 3½ fr.), a town of 5900 inhab., is the junction of a line to Bergamo (p. 209). The church of *San Martino* has an altar-piece by Butinone and Zenale.

FROM TREVIGLIO to CREMONA, 40 M., railway in 1¾-2½ hrs. (fares 7 fr. 55, 5 fr. 30, 3 fr. 40 c.). — 3½ M. *Caravaggio* (365 ft.), a town of 7700 inhab., with the pilgrimage-church of the *Madonna di Caravaggio*, was the birthplace of the painter Michael Angelo Amerighi da Caravaggio (1569-1609). The small church of *San Bernardo* is richly embellished with frescoes in the style of Luini. Steam-tramway to Monza (p. 165). — 13½ M. *Crema* (240 ft.; *Alb. Pozzo*), an industrial town (8000 inhab.) and episcopal residence, with an ancient castle. The *Cathedral* has a fine Romanesque façade, and contains a painting (SS. Sebastian, Christopher, and Rochus) by Vinc. Civerchio (2nd altar on the left). — About ¾ M. from the town stands the circular church of *Santa Maria della Croce*, with effective subsidiary buildings in brick, built about 1490 by Giov. Batt. Battaggio of Lodi, under the influence of Bramante. The interior, octagonal in form, is adorned with paintings by Campi. Steam-tramway to Soncino and Lodi (Milan) see p. 358. — 24 M. *Soresina*; 30 M. *Casalbuttano*. — 33½ M. *Olmeneta* (p. 209). — 40 M. *Cremona*, see p. 206.

We cross the *Serio* (p. 210). — 28 M. *Romano di Lombardia*, junction for the light railway from Bergamo to Soncino (p. 213).

The little town of *Soncino* (275 ft.), situated on the *Oglio* (p. 225), 10½ M. to the S.E. of Romano, is the terminus of the above-mentioned steam-tramway from Milan viâ Lodi and Crema (p. 358), and is connected by a similar tramway with Brescia (p. 225). It contains a handsome *Castello*, built in 1469-75 by Ben. Ferrini for Galeazzo Maria Sforza. The *Palazzo Viala*, with a tasteful terracotta façade, and the church of *Santa Maria delle Grazie* (founded in 1492), with frescoes by Giol. and Bern. Campi, are also interesting. — The *Palazzo Barbi*, at *Torre Pallavicina*, on the *Oglio*, 3 M. to the N., has a charmingly painted interior, due to the Campi.

Beyond (32 M.) *Calcio* the *Oglio* is crossed. — 36½ M. *Chiari*, an old and industrious town of 4200 inhab., starting-point of the

steam-tramway to Iseo (R. 39). 40½ M. *Rovato* (Rail. Restaurant), junction of the Bergamo-Brescia line described on p. 217.

51 M. *Brescia*, see p. 219.

FROM BRESCIA TO PARMA, 57 M., railway in 2¾-3¾ hrs. (fares 10 fr. 70, 7 fr. 50, 4 fr. 85 c.). — The chief intermediate stations are *Viadana* (14½ M.: p. 233), *Piadena* (32½ M.: p. 209), junction of the Cremona and Mantua line, and (41½ M.) *Casalmaggiore* (p. 209), connected with Cremona by steam-tramway. — 57 M. *Parma*, see p. 364.

From Brescia to *Cremona*, see p. 209; to *Bergamo* and *Lecco*, see R. 36; to *Vobarno* via *Rezzato*, see p. 228. — Steam-tramways from Brescia, see pp. 225, 227, 228.

56 M. *Rezzato* (p. 228). The *Chiese* is crossed. — Beyond (65 M.) *Lonato* the train intersects the W. edge of the belt of moraines, that encloses the S. end of the Lago di Garda from the *Chiese* to the valley of the *Adige*, forming several concentric semicircles, interrupted by steep, isolated heights.

A long viaduct now carries the line to (68½ M.) *Desenzano* (p. 230). Admirable \*Survey in clear weather to the left of the blue *Lago di Garda* and the peninsula of *Sirmione* (p. 231).

72 M. *San Martino della Battaglia*. A monument on the right commemorates the battle of Solferino, where the French and Piedmontese under Emp. Napoleon III. and King Victor Emmanuel II. defeated the Austrians under Emp. Francis Joseph, 24th June, 1859.

The village of *Solferino* (675 ft.) lies on the S.W. margin of the hills bordering the Lago di Garda on the S., about 7½ M. to the S. of *Desenzano* and about 5 M. to the S.W. of *San Martino*. It formed the centre of the Austrian position, and was taken about 1 p.m. by the French guards. The heights of *San Martino* to the N.E. were held by General Benedek, who repulsed the attacks of the Piedmontese until nightfall, and only abandoned his position on receiving the order to retreat. The left wing of the Austrian army, attacked by the French under General Niel, also maintained its position until late in the afternoon. — Hurried travellers content themselves with a visit to the *Tower of San Martino* (adm. 50, on Sun. and holidays 25 c.), ¾ M. to the S. of the railway-station of that name, and 6 M. to the S. of *Sirmione*. This structure, erected to commemorate the battle of Solferino and converted into a military museum in 1893, stands upon a platform 65 ft. in width and rises to a height of 243 ft. We first enter a circular chamber, in the centre of which is a statue by *Ant. Dal Zotto*, representing Victor Emmanuel II. as the commander of the Italian troops at Solferino. On the walls are scenes from the life of the King, and on the vaulting are eight allegorical figures representing the chief cities of Italy, all painted in wax-colours by *Vitt. Bressanin*. The two niches contain busts of the eight Italian generals who fell in the wars of independence. From the round chamber an easy staircase ascends to seven rooms, one above another, each containing a battle-painting and reminiscences of one of the seven campaigns of the wars. From the uppermost room we emerge on the platform of the tower, which not only commands the battlefield (chief points indicated by arrows) but also affords an extensive \*View of the Lago di Garda and the chain of the Alps. Near the tower are a post-office, a modest trattoria, and a *Charnel House*, surrounded by cypresses.

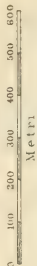
77 M. *Peschiera sul Garda* (p. 236).

79½ M. *Castelnuovo di Verona*. — 84 M. *Sommacampagna*, 5 M. to the N.E. of *Custoza* (p. 257). — 91½ M. *Verona Porta Nuova*. The *Adige* is crossed; fine view of the town to the left. 93 M. *Verona Porta Vescovo*, see p. 243. — To *Venice*, see R. 43.





## 1. 18.500



*Tramvia*

- |                           |       |
|---------------------------|-------|
| 1. Archivio e Cam. not.   | C.2.  |
| 2. Absenze                | D.4.  |
| 3. Arceno Martuengo       | C.3.  |
| 4. Biblioteca Querini     | B.3.  |
| 5. Chiesa dei Mirnoli     | B.2.  |
| 6. " della Pace           | C.4.  |
| 7. " S. Alessandro        | D.3.4 |
| 8. " S. Barnaba           | D.3.  |
| 9. " S. Clemente          | E.3.  |
| 10. " S. Eufemia          | C.2.  |
| 11. " S. Giuseppe         | D.3.  |
| 12. " S. Maria Calchera   | A.3.  |
| 13. " SS. Nazario e Celso | B.C.2 |
| 14. Loggia (Montapio)     | E.3.  |
| Monumenti:                | A.2.  |
| 15. Arnaldo               | C.2.  |
| 16. Garibaldi             | D.4.  |
| 17. Martiri 1849          | C.2.  |
| 18. Martiri               | C.2.  |
| 19. Tito Spesi            | B.2.  |
| 20. Posta e Telegraf      |       |
| 21. Torre della Pallata   |       |



### 38. Brescia.

The **Railway Station** (Pl. A, 4; *Restaurant*) lies at the S.W. end of the town, near the **Porta Stazione**. *Town Office* at Via San Martino 5 (Pl. C, 3).

**Hotels.** ALBERGO D'ITALIA (Pl. b; C, 3), CORSO Zanardelli, with good restaurant, R. 2½-3½, omn. ¾ fr.; HÔTEL BRESCIA (Pl. a; B, 3), Via Umberto Primo, with steam-heating and restaurant, R. 2½-3, omn. ¾ fr.; ALB. LOCATELLI, at the station, very fair; GALLO (Pl. c; C, 3), Via Trieste 3, R. from 2. steam-heating ¼ fr., plain but good; PANTEO, Via Porta Nuova, R. from 1½, these two with trattorie.

**Cafés.** *Stefanini, Grande, Centrale*, Corso Zanardelli.

**Post & Telegraph Office** (Pl. 20; C, 2), Piazza Posta.

**Photographs**, by Brogi and Alinari (p. 462), to be had at the galleries and at *Capitanio's*, Corso Vittorio Emanuele 40.

**Cabs** (*Cittadine*): 1 fr. per drive, 1½ fr. per hour, to the castle 1 fr. extra. Trunk 20 c.

**Tramway** from the railway-station and Porta Milano to Porta Venezia.

**Principal Attractions** (1 day). Municipio (p. 220); Cathedral (p. 220); Collection of Antiquities (p. 221); San Clemente (p. 222); Martinengo Galleries (p. 223); Santi Nazzaro e Celso (p. 224); San Francesco (p. 225); San Giovanni Evangelista (p. 224); walk near the Castello (p. 225).

**Brescia** (490 ft.), capital of a province and see of a bishop, with 44,200 inhab., is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons, form the staple commodities, many of the fire-arms used by the Italian army being made here. The woollen, linen, and silk factories also deserve mention.

Brescia, the ancient Celtic *Brixia*, afterwards a Roman colony, was from 1167 one of the most active members of the confederation of Lombard towns (p. 126). In 1238 it was besieged in vain for two months by *Emp. Frederick II.*, but in 1258 it fell into the hands of *Ezzelino* (p. 245). It afterwards belonged successively to the Scaligers of Verona, the Visconti of Milan (1421-26), and the Venetians, the last of whom here successfully repulsed a Milanese army under *Nic. Piccinino* in 1438. Brescia vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix* (p. 420) after an obstinate defence. Five years later it was restored to Venice, to which it belonged till 1797, but it has never recovered its ancient importance. After the unsuccessful revolt of 1848, Brescia alone of all the Lombard towns rallied, under the youthful *Tito Speri*, to Charles Albert's renewed attempt in 1849; but it was bombarded by the Austrians under *Haynau* and after ten days of obstinate street-fighting was taken on April 2nd. — *Arnold of Brescia*, a pupil of Abélard, was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by Hadrian IV. was executed in 1155.

Brescia is noteworthy in the history of art as the birthplace of *Alessandro Bonvicino*, surnamed *il Moretto* (1498-1555). He has been classed with the Venetian school, but erroneously, for nearly all the schools of the 'Terra Ferma' have had an independent development; and, like the Veronese masters, he is distinguished from that school by the comparative soberness of his colouring ('subdued silvery tone'), although he vies with the Venetians in richness and brilliancy, while he sometimes reveals a full measure of the ideality of the golden period of art. Bonvicino rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as San Clemente, p. 222) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. San Giovanni Evangelista (p. 224), Santi Nazzaro e Celso (p. 224), and the Galleria Martinengo (p. 223) all contain admirable specimens of his powers. Among Moretto's pupils

was *Giov. Batt. Moroni* (ca. 1520-77), one of the best portrait-painters of the Renaissance. Another eminent master of Brescia, a contemporary of Bonvicino, was *Girol. Romanino* (1485-1566); his best works are to be seen in San Francesco (p. 225), San Giov. Evangelista (p. 224), and at Padua. — Brescia also contains several interesting antiquities (p. 221).

The centre of the town is the picturesque **PIAZZA DEL COMUNE** (formerly *Piazza Vecchia*), in which rises the \***Municipio** (Pl. 14; B, C, 2), usually called **La Loggia**, begun in the early-Renaissance style by *Tomm. Fromentone* of Vicenza in 1492, but unfinished until *Jacopo Sansovino* completed the upper part in 1554-74. The window-mouldings are by *Palladio* (1550). The large saloon on the upper story and the lofty vaulted roof were destroyed by a fire in 1575. The exterior of this magnificent structure is almost overladen with ornamentation, including a series of emperors' heads by *Tamagnino* and others; and a charming 'putto' frieze by Sansovino (1558). On the groundfloor is a deep colonnade; in front are pillars and pilasters. The upper floor recedes considerably. The octagonal addition on the top is due to *L. Vanvitelli* (1769-73). — The handsome adjacent building on the right, the *Archivio e Camera Notarile* (Pl. 1), is probably also by Fromentone.

On the opposite (E.) side of the Piazza, above an arcade, rises the **Torre dell' Orologio**, or clock-tower, with a large dial (1 to 24). The bell is struck by two iron figures as at Venice (p. 297). — To the left rises a *Monument*, erected to the Brescians who fell in 1849. — The S. side of the piazza is occupied by the *Monte di Pietà*, a plain Renaissance building begun in 1484; the E. half, with a handsome loggia, was erected in 1597 by Pier Maria Bagnadore.

To the S.E. of the Piazza del Comune is the \***Duomo Nuovo** (Pl. C, 3), a handsome church begun in 1604 by *Giov. Batt. Lantana* (but the dome, 270 ft. high, not completed till 1825). It is in the form of a Greek cross, with a lengthened choir.

**INTERIOR.** By the first pillar on the right is the large monument of Bishop Nava (d. 1831), by *Monti*; by the first pillar on the left, the monument of Bishop Ferrari (d. 1846). By the third altar on the right is a sarcophagus with small reliefs (1510), containing the '*Corpora D. D. Apollonii et Philastri*', transferred hither in 1674 from the crypt of the old cathedral. — High-altar-piece, an Assumption by *Zoboli*, designed by *Seb. Conca* (18th cent.).

From a door between the 2nd and 3rd altars 25 steps descend to the **Duomo Vecchio** (Pl. C, 3), generally called *La Rotonda* (shown by the sacristan of the Duomo Nuovo). This massive dome-structure (of the 10th cent.?) is circular, as its name imports, with an ambulatory, and rests on eight short pillars in the interior. Beneath is the crypt, or *Basilica di San Filastro* (now lighted by electricity), supported by 42 columns. This represents an early-Christian basilica, the ground-plan of which was probably followed in the curious old addition on the E. side of the church, consisting of a transept and choir with lateral chapels.

On the W. side of the above-mentioned ambulatory is the tomb of Bishop Maggi (d. 1308), by *Ugo da Campione*(?). — Altar-piece in the added

choir, an \*Assumption by *Moretto* (1526); at the sides, a Presentation in the Temple and a Visitation, by *Romanino*.

Opposite the E. side of the Duomo Nuovo is the entrance to the **Biblioteca Queriniana** (Pl. 4, C, 3; fee  $\frac{1}{2}$  fr.), of 40,000 vols., bequeathed to the town in 1747 by *Cardinal Querini*. Several curiosities are preserved in a separate cabinet. (Admission 9-4, in winter 9-3, on Wed., Sun., and high festivals 12-3; vacation Oct. 1st-20th.).

Book of the Gospels of the 9th cent., with gold letters on purple vellum; Koran in 12 vols., with miniatures and gilding; an old Book of the Gospels, and a Harmony of the Gospels by *Eusebius* (10th cent.), with miniatures; 14th cent. MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations (*'Petrarca figurato'*) and written annotations; a *Dante* with numerous wood-cuts, printed at Brescia in 1487, etc.

The **Broletto** (Pl. C, 2, 3), a massive building, adjoining the cathedral on the N., dates from 1187 and 1222 but was not entirely completed until the 15-17th centuries. Anciently (until 1421) the town-hall, it now contains the courts of justice and the prefecture. The campanile on the S. side, the *Torre del Popolo*, belongs to the original edifice, which is now being restored in the initial style.

The Gothic brick façade of the former church of *Sant' Agostino* is incorporated with the W. side of the Broletto, past which the *Vicolo Sant' Agostino* ascends to the *Piazza Tito Speri* (Pl. C, 2), at the entrance to the *Castello* (p. 225). This piazza, now embellished with a monument to *Tito Speri* (p. 219; b. 1827, executed at Mantua in 1853), was one of the most obstinately contested points in 1849.

The *Contrada Broletto* and the *Via Santa Giulia* run hence to the E. to the *Piazza del Museo* (Pl. D, 2, 3), occupying the site of the Roman *Forum*, of which the *Porticus* on the E. side is a relic. At the N. end of the piazza is the entrance to the —

\***Museum of Antiquities** (*Museo Civico Età Romana* or *Museo Patrio*; Pl. D, 2; week-days 10-4, Nov. to Feb. 10-3, fee 1 fr., which admits also to the *Mediæval Museum*; free on Sun. in summer, 1-4). The museum occupies an ancient Corinthian *Temple of Hercules*, excavated in 1822, which, according to inscriptions, was erected by *Vespasian* in A.D. 72. The dilapidated, but exceedingly picturesque temple stands on a lofty substructure, with a projecting colonnade of ten columns and four pillars to which the steps ascend, and has three *cellae* of moderate depth.

The pavement of the **PRINCIPAL HALL** has been restored from the original remains. By the back-wall, as in the other chambers, are placed the bases of the temple images. Among the Roman inscriptions and sculptures is an archaic head; also two tombs of the flint period. The cabinets contain objects found in Roman tombs in the newly discovered cemetery near the station and elsewhere; Roman coins. — The Room on the Right contains fragments of a colossal temple-figure, ancient glass, vases, coins, bronzes, etc. — In the Room on the Left are architectural fragments, gilded bronze busts, a gilded bronze statuette, and above all a \**Statue of Victory*, excavated in 1826, a bronze figure about  $6\frac{1}{2}$  ft. in height, with a silver-plated diadem round her head, a (restored) shield,



on which she is about to write, in her left hand, and a (restored) helmet under her left foot, one of the most precious existing specimens of ancient plastic art. In the cabinet on the left are fragments of a bronze biga and of the breastplates of the horses; the other cabinets contain mediæval coins.

A couple of min. to the S. may be seen some remains of the *Roman Curia*, built into the N. side of the small Piazza del Beveratore; and a few traces of the *Roman Theatre* may be noticed in the court of the Casa Gambara, in the Vicolo Fontanone.

Farther along the Via Santa Giulia (p. 221), and in the upper part of the Via Veronica Gambara, rises a large block of buildings, including three churches. These are relics of the convent of *San Salvatore* or *Santa Giulia*, founded by the Lombard King Desiderius. The church of *Santa Maria del Solario* (Pl. D, 2, 3) is Romanesque (11-12th cent.). The other churches, *San Salvatore* (8th cent.) and *Santa Giulia* (1466-1599), have been occupied since 1882 by the **Mediæval Museum** (*Museo Civico Età Cristiana*, or *Museo Medioevale*; Pl. D, 2; adm. same price and times as the Museum of Antiquities, see p. 221).

In the VESTIBULE, a bust of Fra Paolo Sarpi (p. 323). In the NEW PART of the church, on the wall to the left, fine weapons, architectural remains with interesting ornaments of the Lombard period, majolicas; in front, the 'Cross of Galla Placidia' (p. 410), of 8th cent. workmanship, decorated with gems of various periods and portraits of the empress, her brother Honorius, and her son Valentinian III.; in the centre, ivory reliefs, including consular diptychs of Boëthius and Lampadius (5th cent.) and the Diptychon Querinianum, medallions, Renaissance bronzes; on the N. wall, Venetian glass, marble door (16th cent.) from a church at Chiari, Limoges and Venetian enamel, niello work, and the 'Lipsanoteca' or sides of a reliquary of the 4th cent., carved in ivory and arranged in the form of a cross. — In the OLD PART of the church, the monument of the Venetian general Orsini (1510), and the Mausoleum of Marcantonio Martinengo (16th cent.), with reliefs in bronze, from the church of San Cristo (see below). The lectern opposite is adorned with intarsia by *Raffaello da Brescia* (1518). — On the back-wall, a fresco of the 16th century. — Finally we descend into the lower-lying church of *San Salvatore*, which contains a collection of frescoes (15-16th cent.).

The church of *San Cristo* (Pl. D, 2), above the Museum, has a façade with interesting brick-ornamentation. — *San Pietro in Oliveto* (Pl. D, E, 2) is a Renaissance church by Sansovino(?).

The Via San Clemente leads to the right from the Via Veronica Gambara to **San Clemente** (Pl. 9; D, 3), a small church containing a modern monument to *Moretto* (p. 249; to the left) and five of his works, much injured by retouching. The church is badly lighted and is closed 8-5; sacristan, in the lane to the W.

On the right, 2nd altar, SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellant attributes of martyrdom are handled with such marvellous naiveté as almost to assume an attractive air (*C. & C.*). On the left, 1st altar, St. Ursula and the Eleven Thousand Virgins; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech. \*High-altar-piece, Madonna with SS. Clement, Dominic, Florian, Catharine, and Mary Magdalen.

A little to the S.E. is **Santa Maria Calchera** (Pl. 12; D, 3). First altar to the left: Simon the Pharisee and Christ by *Moretto*. Second

altar to the right: \*St. Apollonius blessing the Host, by *Romanino*. Small chapel behind the pulpit: Pietà with SS. Jerome and Dorothea, by *Moretto*. High-altar: Visitation, by *Calisto Piazza* (1525). — Adjacent is the Porta Venezia (Pl. E, 3), near which is a bronze statue of *Arnold of Brescia* (p. 219) by Odoardo Tabacchi (1882). Tramway, see p. 219.

We now return by the Via Tosio and turning to the left by the Via dell'Arsenale, reach the *Piazza Moretto*, with a bronze *Statue of Moretto* (Pl. 18; D, 4), by Dom. Ghidoni (1898). On the E. side of the square rises the **Ateneo Martinengo** (Pl. 3; D, 4), the property of the town. On the groundfloor are some sculptures (including Ganymede and two Reliefs, Day and Night, by *Thorvaldsen* and a Bust of Eleonora d'Este by *Canova*), and relics of the rising of 1849, Garibaldi's travelling-carriage, etc., and on the first floor is an important \*Picture Gallery (rearranged in 1905), especially strong in works by Moretto and Romanino. Entrance, Via Martinengo da Barco; adm. as to the Museum of Antiquities (p. 221). Catalogue in preparation; director, *L. Cicogna*.

Room I. *Giov. Donato Montorfano* (?), St. George and the dragon; numerous frescoes. — Room II (main room). *Franc. Francia*, Two Madonnas; *Girol. dai Libri*, Miniature; *Timoteo Viti*, Angel's head; *Raphael*, \*Ecce Homo (painted in Florence, still under Umbrian influence; 1505); *School of Raphael*, Madonna; *Fra Bartolomeo*, Holy Family (retouched); *Lor. Lotto*, \*Adoration of the Child; *G. B. Moroni*, Two portraits; *Jac. Tintoretto*, Portrait; *Fr. Albani*, Venus and Graces. By *Moretto*: Bearing of the Cross (colossal work); Assumption; \*Madonna in clouds, with angels, St. Francis, and donors below (1542); Portrait; Annunciation (early work); Christ at Emmaus; Adoration of the Child; SS. Anthony of Padua and Nicholas; \*Madonna in clouds, with SS. Euphemia and Justina, and two canonized bishops below (from Santa Eufemia); \*St. Nicholas presenting school-children to the Madonna (1539); Descent of the Holy Ghost. By *Romanino*: Adoration of the Shepherds; \*Christ at Emmaus and \*The Woman taken in adultery (frescoes); Bearing of the Cross; Group of saints (damaged); Entombment. — Room III. *Calisto Piazza*, Adoration of the Child (fresco; 1524); *Civerchio*, St. Nicholas of Tolentino; *Savoldo*, Adoration of the Child; *Sofonisba Anguisciola*, Portrait. — Room IV. At the exit. *Clouet*, surnamed *Janet*, Portrait of Henri III. of France. — Room V. Modern Italian paintings (19th cent.). — The following rooms contain valuable drawings and engravings by old masters.

Adjoining the Ateneo Martinengo is **Sant' Afra** (Pl. D, 4), an ancient church entirely rebuilt in 1580 by *Bagnadore*.

High-altar-piece: *Tintoretto*, Ascension, in which the blue of the sky is the predominant colour. Over the S. door: *Titian* (or *Giul. Campi*?), Christ and the Woman taken in adultery (covered). Over the second altar on the N. side: *P. Veronese*, Martyrdom of St. Afra.

The church of **Sant' Alessandro** (Pl. 7; C, 4), in the Via Moretto, contains (1st altar to the right) an Annunciation (covered) by *Paolo da Brescia* (?), and a Pietà by *Civerchio* (2nd altar to the right).

Near the N.W. angle of the Piazza del Comune (p. 220) begins the Corso delle Mercanzie, which, with its prolongation, the Corso Garibaldi, leads to the Porto Milano (p. 225). At the end of the first-

named street, to the left, is the *Torre della Pallata* (Pl. 21; B, 2), a mediæval tower (100 ft. high) with modern pinnacles. — Near a fountain to the right, in the *Via S. Giovanni*, is **San Giovanni Evangelista** (Pl. B, 2), with admirable pictures.

We begin on the right. 3rd Altar: *Moretto*, Massacre of the Innocents, a youthful work (copied from the engraving by Marcantonio). In the choir, behind the high-altar: *Moretto*, "John the Baptist, Zacharias, SS. Augustine and Agnes; in the centre, the Madonna; above, God the Father (unfortunately retouched). — In the next chapel (*Corpus Domini*): *Civerchio* (?), Entombment, in a magnificent Renaissance frame (1609); in the lunette above, Coronation of the Virgin, by *Romanino*. "Frescoes on the right by *Moretto* (youthful works of 1521, showing the influence of *Romanino*): Collecting the manna, Elijah, and Last Supper (lunette), on the pilasters, St. Mark and St. Luke, and six prophets above. Those on the left are by *Romanino*: Raising of Lazarus, Mary Magdalen before Christ, and the Sacrament (lunette), on the pilasters, St. John and St. Matthew (the latter damaged), and six prophets above. — In the Battistero (in front, to the left): *Francesco Francia*, "The Trinity adored by saints, one of the artist's finest works.

We next proceed by the short *Via Borgondio*, to the N.E., to visit **SANTA MARIA DEL CARMINE** (Pl. B, C, 2), dating from the 15th cent., with a Renaissance portal and fine brick ornamentation on the façade. The lunette contains a fresco (Annunciation) by *Ferramola*. In the third chapel on the right, Fathers of the Church, a ceiling-painting by *Vinc. Foppa*.

To the W., at the end of *Via San Rocco*, is the church of **Santa Maria delle Grazie** (Pl. A, 2), which dates from 1522, with the exception of the main portal, which is older.

1st altar to the left, Madonna in clouds, with four saints below, by *Foppa*; over the high-altar, a Nativity of the Virgin, by *Moretto*; chapel to the right of the choir, Madonna in clouds, below, SS. Sebastian, Ambrose, and Rochus by *Moretto*. — The church is adjoined on the left by a small early-Renaissance court and a modern Romanesque pilgrimage-chapel, by Ant. Tagliaferri.

The *Corso Carlo Alberto* (the fourth side-street in the *Corso Garibaldi*, p. 223) leads to the S. to the *Palazzo Fe* (18th cent.) and the church of **Santi Nazzaro e Celso** (Pl. 13; A, 3), built in 1780 and containing several good pictures.

\*High-altar-piece by *Titian*, in five sections, the Resurrection being the principal subject; on the right, St. Sebastian, on the left, St. George with the portrait of Averoldo, the donor (1522); above these, the Annunciation ('long an object of study to the artists of the Brescian School': *C. & C.*). — Second altar on the left, "Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by *Moretto* (covered; 'this altar-piece is the very best of its kind, cold perhaps in silver-grey surface, but full of bright harmony and colour': *C. & C.*). — Third altar on the right, Christ in glory (1541); fourth altar on the left, Nativity, with SS. Nazarius and Celsus, also by *Moretto*, sadly damaged. — In the sacristy, above the side-door, Predella by *Moretto*, Adoration of the Child, Madonna and angel in medallions. On the organ-wing, an Annunciation by *Foppa*. Above the side-doors of the main portal of the church is a large painting of the Martyrdom of Nazarius and Celsus, ascribed to *Foppa*.

A few yards to the E., in the *Corso Vittorio Emanuele*, is the small church of the **Madonna dei Miracoli** (Pl. 5; B, 3), with four domes and a rich façade, an early-Renaissance building (1488-1523)

though not completed until the 17th century. — A little to the N. is **San Francesco** (Pl. B, 3; adm. 10-4 by the side-entrance to the left of the choir), with Gothic façade; 3rd chapel on the right, *Moretto*, \*SS. Margaret, Francis, and Jerome (signed 1530); over the high-altar, *Romanino*, \*\*Madonna and saints, a masterpiece of brilliant colouring (about 1511; in an older frame, 1502).

The *Casa Fortunato*, an elegant little palazzo in the Venetian high-Renaissance style (16th cent.), should be noticed in the Via Dolzani (Pl. B, 3; No. 3, on the right). — Not far off, 38 Via del Palazzo Vecchio, is the *Palazzo Fanti* (now *Ragnoli*), with a fine Renaissance portal.

Beside the Porta Milano (Pl. A, 2) is a bronze equestrian statue of *Garibaldi*. About  $\frac{1}{2}$  M. beyond the gate lies the pretty *Campo Santo*, to which an avenue of cypresses leads from the highroad. Monument to the patriots of 1849. Fine view from the tower.

A picturesque walk may be taken in the gardens beneath the *Castello* (Pl. C, D, 2). The view (best towards evening) extends in clear weather to Monte Rosa on the W. The ascent to the castle begins at the Piazza Tito Speri (p. 221).

STEAM TRAMWAYS run from Brescia viâ *Lograto* to ( $20\frac{1}{2}$  M.) *Soncino* (p. 217); viâ ( $21\frac{1}{2}$  M.; 2 hrs.) *Medole*, in the church of which is a fine late work by Titian (Christ appearing to the Virgin), and ( $25\frac{1}{2}$  M.) *Guidizzolo*, on the battlefield of Solferino (p. 218;  $2\frac{1}{4}$  hrs.), to ( $43\frac{1}{2}$  M.) *Mantua* (p. 257; 4 hrs.); to the *Alpine Valleys* described in the next route; and to *Toscolumo* on the Lago di Garda (comp. p. 234).

## 39. The Brescian Alps.

### 1. Lago d'Iseo and Val Camonica.

RAILWAYS from Brescia. 1. To *Iseo*, 15 M., in 1 hr. (fares 1st cl. 1 fr., 3rd cl. 60 c.; continuation to *Edolo* under construction). 2. To *Paratico* on the Lago d'Iseo,  $23\frac{1}{2}$  M., in  $1\frac{3}{4}$ -2 hrs. (fares 4 fr. 45, 3 fr. 10 c., 2 fr.; carriages changed at Palazzolo). — STEAM TRAMWAYS. 1. From *Chiari* and *Rovato* (p. 218) to *Iseo*, 12 M., in  $1\frac{1}{4}$ - $1\frac{1}{2}$  hr. (the shortest route from Milan; fares 1 fr. 40, 95 c.). 2. From *Bergamo* to *Sarnico* (comp. p. 216). 3. From *Lovere* to *Cividate*,  $13\frac{1}{2}$  M., in  $1\frac{3}{4}$ -2 hrs. (fares 1 fr. 35, 90 c.). — STEAMER on Lago d'Iseo between *Sarnico* and *Lovere* thrice daily in  $2\frac{3}{4}$ -3 hrs. and between *Iseo* and *Lovere* 4 times in  $1\frac{3}{4}$ -2 hrs.; Sunday tickets (p. xvii) are issued between April and Nov. and cheap return tickets on market days (Tues., Frid., Sat.). *Marone* is the only intermediate station touched at by all the boats. — POST OMNIBUS from *Pisogne* to *Edolo*, 34 M., daily in 7 hrs. and from *Cividate-Camuno* to *Edolo*,  $21\frac{1}{2}$  M., twice daily in  $4\frac{1}{4}$ - $4\frac{1}{2}$  hrs.

FROM BRESCIA TO ISEO. — *Brescia*, see p. 219.  $7\frac{1}{2}$  M. *Paderno Franciacorta*;  $12\frac{1}{2}$  M. *Provaglio d'Iseo*; 15 M. *Iseo* (p. 226).

FROM BRESCIA TO PARATICO. — From Brescia to (18 M.) *Palazzolo*, see p. 217. Our line here diverges to the N.E. 24 M. *Paratico*, with the ruined *Castello dei Lantieri*, lies on the left bank of the *Oglio*, which here issues from Lago d'Iseo. Immediately opposite lies *Sarnico* (*Cappello*, plain but good), a prettily situated place, connected with Paratico by a bridge.

The \***Lago d'Isèo** (*Lacus Sebinus*; 610 ft. above the sea;  $15\frac{1}{2}$  M. long,  $1\frac{1}{4}$ -3 M. broad, and about 820 ft. deep in the centre) has an area of 24 square miles. Its banks are green with luxuriant



vegetation. In the middle of the lake lies an island 2 M. long, containing the villages of *Siriano* (trattoria) and *Peschiera Maraglio*, a pilgrimage-church (Santuario della Madonna della Purificazione), and a ruined castle (Castello degli Oldofredi), and culminating in the *Mont' Isola* (1965 ft.). — On the E. bank, from Iseo to Pisogne (see below; beyond Marone partly through tunnels), runs the high-road from Brescia, commanding magnificent views.

The STEAMER from Sarnico usually steers first to *Predore*, the ancient *Praetorium*, which yields excellent wine; then to the S.E. back to *Isèo* (*Hôt. Leone d'Oro*, R. 2, B. 1, pens. 8 fr., very fair), a busy little town with walls and an old castle. Its industries are dyeing and silk-spinning. — On the *Capo Corno*, near *Tavernola* (W. bank), the next station, is the *Pozzo Glaciale*, a large 'glacier-mill'. The next stations are *Siviano* (see above), *Sulzano* (inn; E. bank), and *Peschiera* (see above; Alb. Democrazia).

The following stations on the E. bank are *Sale-Marasino* (Alb. della Posta), then beyond the *Loreto Islet*, with the modern-Gothic *Castello Ricchieri*, *Marone* (Alb. del Monte Guglielmo; Cremona), at the W. base of *Monte Guglielmo* (p. 227), and *Vello*. Opposite, on the W. bank, lies *Riva di Sotto*, with olive-woods.

The last station on the E. bank is *Pisogne* (Alb. Tre Stelle; Alb. della Posta), with iron industries, the best starting-point for an ascent of Mte. Guglielmo. The Chiesa della Neve is adorned with frescoes by Romanino. Finally we pass the mouth of the *Oglio* and approach *Lovere*, before reaching which a fine view is obtained to the N. in clear weather of the snow-clad *Adamello Group*, with the summit of the Adamello itself, the *Pian di Neve*, and the *Salarno* and *Adamè* glaciers.

**Lovère** (\**Hôt. Lovere*, with restaurant and garden, R. 2-3, B. 1¼ fr.; Alb. *Sant' Antonio*, etc.; *Caffè Nazionale*), is a busy little place with 3300 inhab., prettily situated at the N.W. end of the lake. It is the seat of the *Milesi Silk-spinning Factory* and of the *Stabilimento Metallurgico Gregorini*, a large iron-work and cannon-foundry on the road to Castro. — The handsome church of *SANTA MARIA IN VALVENDRA*, built in 1473, restored in 1547, 1751, and 1888, contains frescoes by *Floriano Ferramola* and *Andrea da Mannerbio* (Cappella dello Sposalizio), an early Milanese altar-piece (in the same chapel), an Annunciation by *Ferramola* (on the outside of the organ-shutters, dated 1518), SS. Jovita and Faustinus by *Romanino* (inside of the shutters), and an Ascension by *Fr. Morone* (high-altar). The parish-church of *San Giorgio*, erected in 1655, was enlarged in 1878. — The *PALAZZO TADINI*, which now belongs to the town, contains zoological and industrial-art collections, a few sculptures (tomb-stone by *Canova*), and a collection of old pictures, which was rearranged in 1902. Adm. at any hour; gratuity ½ fr.

*Jac. Bellini*, \**Madonna* (restored; modern frame); *Dom. Morone* (?), *Madonna*; *P. Bordone*, *Madonna* enthroned with SS. Christopher and George (retouched); *Parmigianino*, \**Portrait* (restored); *Vinc. Civerchio*, *Madonna*



enthroned with two saints. Baptism of Christ (1539); *Romanino* (*Calisto Piazza?*), Marriage of St. Catharine.

A pleasant excursion (2 hrs.) may be made viâ the *Convento dei Cappuccini* to the *Santuario di San Giovanni*, affording a fine view.

The dolomite ridge of the *Monte Guglielmo* (6400 ft.) may be ascended from Marone (p. 223) viâ *Cislano*, near which are some interesting earth-pyramids, and *Zone* (Alb. Almici) in 5½-6 hrs., or from *Pisogne* (p. 226) in 6-7 hrs.; just below the summit is a *Rifugio* (rfints.). The superb view embraces the lake, the Bergamasque Alps, the Adamello group, and the mountains of the Val Trompia. The descent may be made viâ *Pezzero* to (2-3 hrs.) *Lavone*, or direct to (5-6 hrs.) *Gardone Valtrompia* (p. 228).

From *Lovere* to *Clusone* viâ *Sovere* (light-railway to Trescore and Bergamo, see p. 216) and through the ravine (*orrido*) of *Borlezza*, see p. 215.

The ROAD FROM LOVERE TO EDOLO (light railway to Cividate, see p. 225) leads through the wide **Val Camonica**, which is watered by the *Oglio*. It is enclosed by lofty, wooded mountains, is well-cultivated, and contains many castles. The dark rocks (*verrucano*) contrast curiously with the light triassic formations.

2½ M. *Volpino*, with large gypsum-quarries. — Near (7½ M.) *Corna* our road joins the road from *Pisogne* (diligence see p. 228). A route, diverging to the left, leads hence through the imposing gorge of the *Dezzo* to *Vilminore* and *Schilpario* (see *Baedeker's Eastern Alps*). — 8 M. *Casino Boario* (735 ft.; \*Gr. Hôt. des Thermes; Alb. degli Alpinisti, R. 2-2½, D. 3, pens. 6-8 fr.).

Near (13½ M.) *Cividate*, where the light railway ends, is a very picturesque deserted monastery on the hill. Farther on we pass through a ravine and cross the *Oglio* to —

16 M. **Breno** (1115 ft.; *Italia*; *Trattoria del Fumo*; *Caffè Leonardi*, with rooms), capital of the lower Val Camonica, with a ruined castle. To the E. rises *Monte Frerone* (8770 ft.).

Beyond Breno, to the right, a little back from the road, lies the village of *Ceto*, at the foot of the *Pizzo Badile* (7990 ft.). — Beyond (23½ M.) *Capo di Ponte* (1185 ft.; Alb. Ceseretti; Alb. Sant' Antonio, plain; Osteria Apollonio) the scenery becomes sterner. — 26 M. *Cedegolo* (1395 ft.; Alb. all' Adamello; Alb. della Posta; Osteria Sanguini, well spoken of); 30½ M. *Malonno* (1770 ft.).

35½ M. **Edölo** (2330 ft.; *Leon d'Oro*, well spoken of), a small and picturesquely situated town (1700 inhab.), commanded on the E. by *Monte Aviolo* (9450 ft.).

At Edolo the road divides. The branch to the N. crosses the *Tonale Pass* (6180 ft.) to *Mali*, in the Val di Sole, and thence to *San Michele*, a station on the Botzen and Verona railway (p. 26), or over the *Mendel Pass* to Botzen. The road to the W. crosses the *Passo d'Aprica* (3875 ft.) to *Tresenda* in the Val Tellina (p. 181; 18 M.; diligence twice daily in 4 hrs.). See *Baedeker's Eastern Alps*.

## 2. Val Trompia.

STEAM TRAMWAY from Brescia (starting at the rail. station) to (12 M.) *Gardone Valtrompia*, in ca. 1½ hr. (fares 1 fr. 20, 90 c.). — OMNIBUS from *Gardone* to (13 M., in 3½ hrs.) *Collio*. — MOTOR-CAR from the Hôt. Mella in Brescia to *Collio* in ca. 1½ hr.

The STEAM TRAMWAY issues from the Porta Trento (Pl. C, 1), the N. gate of Brescia, and then runs to the N., through an attractive and well-tilled district, to the **Val Trompia**, which is watered by the *Mella*.

From (12 M.) *Gardone Valtrompia* (Alb. Beretta, well spoken of) the attractive ROAD leads past several iron-mines, which furnish the metal for the Brescian weapon factories, and past *Lavone*, the starting-point for the ascent of the *Monte Guglielmo* (p. 227).

25 M. *Collio* (2755 ft.; \**Hôtel Mella*, with a hydropathic, R. from 4, pens. from 10 fr., open June-Sept.; Alb. *Tabladino*), the capital of the Upper Val Trompia, frequented in summer for its cool climate.

An attractive pass leads from Collio viâ the *Colle Maniva* (5475 ft.) to (5 hrs.) *Bagolino* (p. 229). The *Dosso Alto* (6775 ft.; 1 hr.), to the S., and the *Monte Colombine* (7315 ft.; 2 hrs.), to the N.W., may be ascended from the Colle Maniva; two easy and attractive expeditions.

### 3. Val Sabbia and Lago d'Idro.

RAILWAY from (Brescia) *Rezzato* viâ *Tormini* to *Vobarno*, 16 M., in ca. 1½ hr. (fares 2 fr. 35, 1 fr. 30, 80 c.). The stations are numerous and the trains are often late. Public vehicles for *Salò* (fare 50 c.) are usually to be found at Tormini. — STEAM TRAMWAY from *Brescia*, starting at the rail station, viâ (18 M.) *Tormini* (carr. changed), whence the main line (p. 230) proceeds to *Toscolano* on the Lago di Garda, and (21 M.) *Vobarno* to (30½ M.) *Vestone* (4 trains daily, in ca. 3½ hrs.). — HIGHROAD from Brescia to (35½ M.) *Caffaro* viâ *Preseglie*, *Vestone*, and *Anfo* (diligence to Anfo daily in 8 hrs.).

Beyond *Rezzato* (p. 218) the RAILWAY turns to the N.E., near the barren S.W. slopes of the Brescian Alps, and enters the lower *Chiese Valley*, which is watered by the *Naviglio Grande*, a canal constructed in 1283. The chief stations are (10 M.) *Gavardo* (650 ft.), where we cross the Chiese, and (12½ M.) *Tormini* (see below). — 16 M. *Vobarno* (805 ft.), the terminus of the line, is situated in the upper valley of the Chiese, which above Tormini is known as the **Val Sabbia**. The valley bends sharply at Nozza and thence extends, enclosed by lofty mountains, as far as the Adamello group.

The STEAM TRAMWAY leaves Brescia by the Porta Venezia (Pl. E, 3), the E. city-gate, and skirts the bare S. slopes of the Brescian Alps, passing many attractive villas and then large quarries. The chief stations are *Rezzato* (p. 218), *Nuvolera*, *Paitone*, and *Gavardo*, villages with the houses lighted by electricity. The mountain-chapel of Paitone, ¼ hr. above the village, contains a celebrated Madonna by Moretto.

18 M. *Tormini* (745 ft.; inn) lies at the foot of the *Selva Piana* (3170 ft.), which may be ascended hence in 2¼ hrs. viâ *Prandaglio* and the church of the *Madonna della Neve* (2900 ft.; view).

FROM TORMINI TO TOSCOLANO VIÂ SALÒ, steam-tramway in 1¼ hr. (comp. above). The line follows the Desenzano road (p. 231) to the S.E., and then, turning sharply to the N. at (2½ M.) *Cunettone*, descends to (6 M.) *Salò* (p. 231), affording splendid \*Views of the smiling Bay of Salò, the steep bank of the Riviera (p. 232) overhung by the Mte. Pizzocolo, and

the long Mte. Baldo, on the E. bank of the Lago di Garda. — 7 M. *Salò-Carmine*, at the E. end of the village. We follow the highroad, skirting the lake, *viâ* (8½ M.) *Gardone Riviera* (p. 232) and (11 M.) *Maderno* (p. 234) to (12½ M.) *Toscolano* (p. 234).

21 M. *Vobarno* (p. 228). — 26 M. *Sabbio*. The castle (*Rocca*) contains old Brescian paintings (14-15th cent.). — At (28 M.) *Barghe* the road from Brescia through the *Val Garza* enters the *Val Sabbia*. — 30 M. *Nozza*. — 30½ M. *Vestone* (1050 ft.; *Agnello*; Italia), the capital of the valley.

The ROAD quits the *Val Sabbia* at (3 M.) *Lavenone* (1260 ft.) and then skirts the W. bank of the *Lago d'Idro* (1207 ft.), which is 6 M. long and ¾-1¼ M. broad. To the right, at the S.E. angle of the lake, is the village of *Idro*. — 3 M. *Anfo* (1280 ft.; diligence to Brescia, see p. 228), with the picturesque keep of *Rocca d'Anfo*, once a Venetian frontier-fort, and modern fortifications.

4½ M. *Caffaro* (inn; Italian and Austrian custom-house), 1 M. to the N. of the *Lago d'Idro*, on the wild torrent of *Caffaro*, which here forms the frontier.

In the *Val Caffaro*, which near its mouth forms an impassable gorge, a road leads in wide curves to (3 M.) *Bagolino* (2395 ft.; *Alb. Ciappana*, very fair), a large mountain-village (400 inhab.), in a fine situation. — From *Bagolino* over the *Colle Maniva* to the *Val Trompia*, see p. 228.

From *Caffaro* to the *Lago di Ledro* and to *Riva*, on the *Lago di Garda*, see p. 237; to *Condino* and *Tione*, see *Bacdeker's Eastern Alps*.

## 40. The Lago di Garda.

**Steamboats.** 1. W. BANK (the more picturesque; inconvenient railway-connections, especially with Venice), between *Desenzano* and *Riva*, thrice daily (four times to *Maderno*) in 4-5¼ hrs. (fares 4 fr. 45, 2 fr. 60 c.). Stations: *Sirmione*, *Manerba*, *San Felice*, *Salò*, *Gardone-Riviera*, *Maderno-Toscolano*, *Bogliaco*, *Gargnano*, *Tignale*, *Campione*, *Tremosine*, *Limone*, *Riva*. The morning steamer from *Desenzano* also touches at *Malcesine*, the midday-boat from *Riva* at *Torbole* and *Malcesine* (both on the E. bank). The express-steamer (once daily) calls only at *Sirmione*, *Salò*, *Gardone-Riviera*, *Maderno-Toscolano*, and *Gargnano*. — 2. E. BANK, between *Riva* and *Peschiera*, daily (to *Maderno* twice) in 4¼ hrs. (fares 4 fr. 60, 2 fr. 60 c.). Stations: *Torbole*, *Malcesine*, *Assenza*, *Magagnano*, *Castelletto*, *Gargnano*, *Maderno* (these two on the W. bank), *Torri*, *Garda*, *Bardolino*, *Lazise*, *Peschiera*. In spring there are also excursion-trips four times weekly from *Gardone* to *San Vigilio*, *Garda*, and *Bardolino*, and excursion-trips to both banks are made on Sun. in summer; day-ticket 2 or 1½ fr., season-ticket 7 or 4½ fr. — In the following description the stations at which there is a pier are indicated by 'P', the small-boat stations by 'B'. — The steamers (restaurant on board) are on the whole inferior to those on the *Lago di Como* and *Lago Maggiore*. Sea-sickness is not unknown in rough weather, and storms or fog sometimes suspend or interrupt the service. — Luggage undergoes a custom-house examination at *Riva*.

**Railway** from *Desenzano* and *Peschiera* to *Verona* and *Brescia* (*Milan*), see R. 37; from *Garda* to *Domegliara* and *Verona* p. 233; from *Riva* to *Arco* and *Mori*, p. 22. — The following CIRCULAR TOUR TICKETS may be procured (comp. p. xvii): *Desenzano-Peschiera-Riva-Salò-Desenzano* ('H'; valid for 5 days; fares 9 fr. 25, 8 fr. 70, 5 fr. 10 c.); *Milan-Desenzano-Riva-Mori-Verona-Milan* ('I'; 15 days; fares 38 fr. 95, 29 fr. 55 c.); *Venice-Verona-Desenzano-Riva-Mori-Verona-Venice* ('K'; 15 days; fares 40 fr. 10, 30 fr. 35 c.).

Steam Tramway from *Brescia* viâ (18 M.) *Tormini*, (24 M.) *Salò* (p. 231), (26½ M.) *Gardone-Riviera* (p. 232), and (29 M.) *Maderno* (p. 234) to (30½ M.) *Tosciano* (p. 234), four trains daily in ca. 3¼ hrs. (1st class fare 2 fr. 60 c.); comp. p. 228. Numerous wayside stations are stopped at, and punctuality is by no means assured.

Highroad from *Malcesine* viâ (18 M.) *Garda* and (29 M.) *Peschiera* to (36 M.) *Sirmione*, or to (37½ M.) *Desenzano*; from *Desenzano* viâ (12½ M.) *Salò* to (22½ M.) *Gargnano*. These routes are recommended to cyclists.

The \***Lago di Garda** (240 ft.), the *Lacus Benūcus* of the Romans, the largest of the N. Italian lakes, is 34 M. in length, and 3-11 M. broad; area 189 sq. M., greatest depth 1135 ft. The chief feeder is the *Sarca*, and it discharges itself to the S. by the *Mincio*. The narrow N. portion of the lake, not unlike a Norwegian fjord, occupies an ancient valley between lofty mountains. The banks of the S. portion, which is very shallow, especially between *Garda*, *Peschiera*, and *Sirmione*, gradually slope down to the extensive moraine-circuses left by the ancient *Garda* glacier (comp. p. 248). — The E. bank is separated from the valley of the *Adige* by the *Monte Baldo* (p. 238), a range about 25 M. in length, terminating to the S.W. in the cape of *San Vigilio* (p. 235). The precipitous cliffs of the W. bank are formed by spurs of the *Giudicarian Alps*. The most sheltered parts of the lake are the lovely coast-strip known as the *Riviera*, especially between *Fasano* and *Salò*, and the calm bay of *Garda*. The lake belongs to Italy, except the N. extremity with *Riva*, which is Austrian. It is seldom perfectly calm, and in fine weather is often considerably agitated about midday by a local wind from the S. (*Ora*; cold in winter). In a storm from the N. the lake is sometimes almost as rough as the sea, as recorded by *Virgil* (*Georg.* ii. 160: 'fluctibus et fremitu adsurgens Benace marino'). The water is generally of an azure blue.

The **VEGETATION** is very luxuriant, especially on the more sheltered stretches of the coast. Even the sensitive lemon (*limone*) arrives at maturity on the *Riviera* and near *Limone*, but in winter the trees require to be carefully enclosed by wooden shelters (*serre*). This is done with the aid of numerous white brick pillars, which gleam picturesquely amid the soft green foliage. In consequence of the disease known as 'gumming' the annual yield of lemons has fallen from 16-18 millions (1862) to barely 3 millions. Citrons (*citrus medica*) also are extensively cultivated on the *Riviera*. Caper-shrubs (*capparis spinosa*) flourish in the chinks of old walls, and on the hill-slopes grow aloes (*agave Americana*) and, less abundantly, Indian figs (*cactus opuntia*). The tall laurel trees (*laurus nobilis*), which shade most of the roads, are characteristic of the *Riviera*. Groves of olives, as in the *Sarca* valley, stretch up the hill-slopes to a height of 985 ft.; but the trees suffer a good deal from 'scale' (fungus), which renders it necessary to hollow out the trunks artificially.

The *trota*, or trout, which attains 25 lbs., the *carpione*, or salmon-trout, the *anguilla*, or eel, and the *luccio*, or pike, are excellent fish. The sardine-fishing is interesting to see.

**Desenzano sul Lago (P).** — *Rail. Restaurant.* — *Hotels.* \*HÔT.-PENSION SPLENDIDE, R. 2-3, B. 1, dçj. 3, D. 3½, pens. from 7 fr.; HÔT. ROYAL MAYER, R. 2-5, B. 1¼, dçj. 3-3½, D. 4, omn. 1½¾ fr., with a small garden, very fair; DUE COLOMBE, with small garden and terrace on the lake, R. 2-3 fr.; ALB. TRENTO; HÔT. LIDO, at the pier, with bathing establishment. — *Birreria Grazioli.* — OMNIBUS or ONE-HORSE CAB from the pier to the









railway-station (branch-line under construction) 50 c. per pers.; each large piece of luggage 25 c. One-horse carriage to Sirmione or San Martino (p. 218) 4, Salò and Gardone-Riviera, 8-9 fr. The drivers usually try to overcharge. — Boat to Sirmione with one rower 5, with two 8 fr.

**Desenzano**, a busy town with 4300 inhab., visited only by passing tourists, lies at the S.W. angle of the lake, and is a station on the railway from Milan to Verona (p. 218). Fine view from the *Break-water*. Large market on Tuesdays.

**WEST BANK FROM DESENZANO TO RIVA.** The steamers call first at **Sirmione** (P; *Hôt. Regie Terme*, near the castle, at the S. end of the village, pens. 7-8 fr., also a bathing-establishment, bath 1 $\frac{1}{4}$ -2 fr.; *Hôt. Sirmione*, pens. 6-7 fr., incl. wine, near the pier, with small garden on the lake; *Albergo Catullo*, Italian, very fair; *Hôt. d'Italie*; *Pens. Scaligeri*), a fishing-village near the N. end of the narrow promontory of the same name, projecting 2 $\frac{1}{2}$  M. into the lake, about 3 $\frac{1}{2}$  M. to the E. of Desenzano, and not quite half-way to Peschiera (p. 218). One-horse carr. from Sirmione to Peschiera, 1 pers. 3 fr., each addit. pers. 1 fr. — Sirmione (no mosquitoes) is a favourite German resort in spring and autumn and is visited by many Italians in summer for the sake of its sulphur-baths.

The village adjoins the handsome ruin of a *Castle of the Scaligers* (p. 245; view from the tower; fee). From the N. end of the village a pretty footpath leads to the right, passing the olive-clad height (315 ft.), on which stands the little church of *San Pietro*, and along the E. shore of the peninsula to ( $\frac{1}{4}$  hr.) its N. extremity, where we obtain a charming view (best in the evening) of the lake. Here are the so-called *Grotte di Catullo*, the considerable relics of a Roman building (4th cent.) extending into the lake, said to have been the country-house of Catullus, who wrote his poems here ('*peninsularum, Sirmio, insularumque ocelle*'). Tennyson celebrates 'olive-silvery' Sirmio and its connection with Catullus in one of the most musical of his short poems. — The *Baiola*, a warm sulphur-spring (114°) rising in the lake not far to the E., has been utilized in the new bath-establishment since 1857 by means of a pipe 985 yds. long.

For the excursion to *San Martino* (omn. 1 fr.) comp. p. 218.

From Sirmione the steamboat steers past the abrupt *Cape Manerba* (715 ft.), and sometimes touches at the villages of *Manerba* (B) and *San Felice di Scovolo* (B). It then threads the rocky channel between the *Valtene* (p. 232) and the beautiful crescent-shaped *Isola di Garda*, with a modern Gothic château belonging to the Duchess Deferrari (visitors admitted to the island from Feb. to April on Sun., 9-4), steers to the W., and enters the bay of —

**Salò (P).** — **Hotels.** **GRAND HÔTEL SALÒ**, in an open situation beside the lake, near the steam-tramway station Salò-Carmine (p. 229), with lift, steam-heating, railway-ticket office, motor-boat, and beautiful garden, R. 3 $\frac{1}{2}$ -4, B. 1 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$  4, S. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$ , pens. from 8 fr., closed June-Aug.; **HÔT. PENS. DAHM**, on the Gardone road, with restaurant and garden, R. from 3, B. 1, D. 3-3 $\frac{1}{2}$ , pens. from 7 $\frac{1}{2}$  fr.; **HÔT. VITTORIA**, R. from 2 fr., very fair; **ALB. BAVIERA**, unpretending, these two by the pier, with restaurants, German. — *Pension Villa Bettina*; *Pens. Villa Halkjone* (formerly the residence of O. E. Hartleben); *Pens. Villa Garda*. — **Café-Restaurant.** *Ristorante Borra*, Piazza Vitt. Emanuele.

**MONEY CHANGERS:** *Banca Popolare*; *Castagna*.

**STEAM TRAMWAY** (*Brescia-Tormini-Salò-Gardone-Maderno*), see p. 230.

*Salò*, a town with 5000 inhab. and manufactories of *Acqua di Cedro* (liqueur), is charmingly situated on the W. shore of the bay that opens at Gardone. Since 1377 it has been the capital of the *Magnifica Patria della Riviera*, which was acquired by Venice in 1426. *Gasparo Bertolotti* (*Gasp. de Salò*; 1542-1609), inventor of the modern form of violin and precursor of the great violin-makers of Cremona, was born at Salò.

From the Porta Carmine, the E. town gate, the *Lungolago*, a promenade laid out since the earthquake of 1901 and damaged by a landslip in 1905, leads to the long Piazza Vittorio Emanuele, on the W. Halfway is the Gothic *Parish Church*, with a Renaissance portal by Jac. Sansovino, containing several pictures of the Brescian and Veronese Schools: on the pillar to the right of the high-altar, Adoration of the Child, by Torbido; in the apse, Assumption, a fresco by Palma Giovane. In the modest church of *San Bernardino*, beyond the Piazza Vittor. Eman., is an altar-piece by Romanino (1529; *San Bonaventura* with a donor and angels), by the 2nd altar on the left.

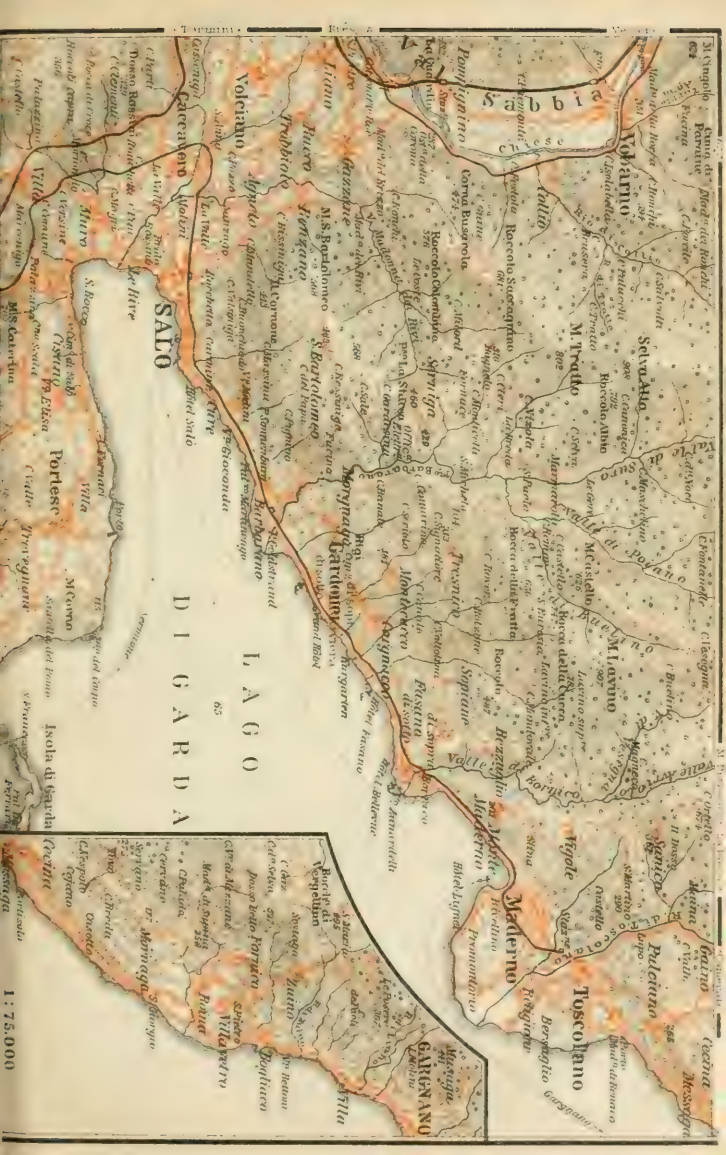
A fine view (best by evening-light) is obtained from the W. summit of the *Monte San Bartolomeo* (1865 ft.), which is ascended in 1½ hr. from the steam-tramway station Salò-Carmine (descent to Gardone 1¼ hr.). — A HIGHROAD (one-horse carr. 7 fr.) leads to (5 M) *Desenzano* (p. 230) through the *Valtenese*, the undulating wine-growing district between the valley of the Chiese (p. 228) and Cape Manerba.

We here reach the *Riviera* (p. 230), 10 M. long, with numerous villages and country-houses. In the evening it sparkles with electric lights all the way from Salò to Toscolano.

**Gardone Riviera.** — Piers at *Gardone di Sotto* and *Fasano* (see below).

**Hotels & Pensions** (generally overcrowded from Feb. to April). 1. In *Gardone di Sotto*, near the main pier (Piazza Wimmer): \*GRAND HÔTEL, with lift, steam-heating, ticket-office, café-restaurant, gardens, and lake-baths, R. 2½-8, B. 1½, D. 4-5, S. 2½-3½, pens. 8-15 fr. (closed from mid-May to mid-Sept.); \*GR. HÔT. SAVOY, 2 min. from the pier, with lift, steam-heating, café-restaurant, and garden, R. 3-5, B. 1¼, D. 4, S. 2½, pens. 8-12 fr. (closed June 15th-Sept. 1st); \*HÔT. ROMA, above the pier, with small garden, R. from 3, B. 1½, D. 4-5, S. 3-3½, pens. from 8 fr. (closed June 1st-Sept. 15th); — HÔT.-PENS. MONTE BALDO, with garden, R. from 2, B. 1¼, D. 3½-4, pens. 7½-9 fr., well spoken of; HÔT.-PENS. SEEHOF, R. 2-3, B. 1, D. 3½, pens. from 7 fr.; HÔT. BENACO, in the village, with café-restaurant, pens. 6-7 fr.; HÔT.-RESTAURANT GOLDENER FISCH, near the pier, plain, these two for passing tourists; PENS. HOHL, on the lake, pens. from 7½ fr.; PENS. EDEN-RIVIERA, from 6½ fr.; PENS. VILLA NATIONAL, these two above the Grand Hôtel; PENS. BELLEVUE-FRANK, DAMENHEIM VILLA MARIA, these two near the Kurgarten, in a high situation. — 2. In *Barbarano*, to the S.W. of Gardone di Sotto, 8-12 min. from the pier: PENS. VILLA SONNENBURG, with a pretty garden, from 10 fr.; PENS. VILLA GOLDSTRAND, 7-10 fr.; PENS. AURORA, from 7 fr. — 3. In *Fasano*, ¾-1¼ M. to the N.E. of Gardone di Sotto: \*HÔT. FASANO, with restaurant, view-terrace, and lake-baths, R. 2-6, board 6 fr.; HÔT. ROSENHOF, R. from 2½, pens. from 7½ fr.; HÔT. BELLEVUE AU LAC, R. 2½-5½, pens. 7½-12 fr., these three on the lake, 8-10 min. from the quay of Fasano, with gardens; \*HÔT. BELLARIVA, by the pier, R. 2-3, B. 1, D. 3-4, S. 2, pens. 6½-10 fr.; PENS. QUISISANA, above the road, pens. 7-12 fr.

**Sanatorium.** *Villa Primavera* (Dr. Königer), in Gardone di Sopra, ½ M. above the quay, with a beautiful garden, pens. 10-12½ fr. — **Apartments** at *Villa Häberlin*, above the Grand Hôtel.



Salò L. AGO

SALÒ

L. AGO

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Café in the Kur-Garten, between Gardone di Sotto and Fasano.

Post & Telegraph Office, at the Grand Hôtel, open daily, 8 a.m. to 9 p.m. (May-Oct. only 8-12, 2-7, and 8-9).

Physicians: *Dr. König*; *Dr. Rohden* (in Fasano); *Dr. Krez*; *Dr. Borai*; *Dr. Öchsler*; *Dr. Frenkel* (lady-doctor). — Dentist. *Hruscka*. — Chemist: *Pernici*, Piazza Wimmer. — Visitors' Tax, 10 fr. per season.

Money Changers and Goods Agents. *Schneider & Severgnini*, *Ölsner* (with ticket-offices and shops also), both in the Piazza Wimmer.

Cabs. Per hour, with one horse, 1-2 pers. 2½, 3 pers. 3 fr.; to the Toscolano Ravine and Gargnano and back 8 & 10, with two horses 14 fr.; to Tormini 5, 6, & 9 fr.; to Cunetione, 6, 7, & 10 fr.; to San Pietro 7, 8, & 14 fr.; to Cape Manerba 7, 9, & 14 fr.; to Desenzano 9, 12, & 18 fr.; to Gaino with one horse (2 pers.) 9, with two horses 15 fr.; to Solferino, San Martino, and Sirmione 17 & 32 fr. — STEAM TRAMWAY to Brescia and to Toscolano, see p. 280.

Boats. Per hour with one rower 1½, with two 2½ fr.; to Salò and back 2½ & 5 fr.; to the Isola di Garda or to Maderno 3 & 5, to Cape Manerba (two rowers) 7, to the promontory of San Vigilio (2 rowers) 10, to Garda (2 rowers) 12 fr.

Climate. Gardone, with a mean winter temperature of 39° Fahr. minimum 17.6° is, with the exception of Arco, the warmest winter health-station to the N. of the Apennines. It is excellently sheltered from the prevalent winter winds (N. and N.W.) by the chain of hills rising from the *Mte. San Bartolomeo* to the *Mte. Pizzocolo* (p. 234) and interrupted only by the *Barbarano Ravine*. A like service is rendered by the *Mte. Baldo* against the E. and N.E. winds. The S. and S.E. winds have free access, but the Ora (p. 230) is not felt here and 83 per cent of the days of the year are free from wind. The greatest rainfall takes place in Oct. and Nov., while the three winter months have usually little rain, abundance of sunshine, and a low range of temperature (mean daily range in Dec. 9° Fahr., in Jan. 9.5°, in Feb. 11.7°). Snow seldom lies long on the ground. The relative humidity (75 per cent) varies little and is about the same as that of Montreux.

*Gardone-Riviera*, consisting of eight villages (*Gardone di Sotto*, *Gardone di Sopra*, *Fasano*, etc.), has become since 1885 a favourite winter-resort for consumptive and nervous invalids, while in the spring and autumn it is frequented by those in search of rest and refreshment. The visitors are chiefly Germans. The hills afford a multitude of varied walks, all free from dust and well provided with benches and way-marks. The vegetation is of a thoroughly southern character (comp. p. 230); camellias, magnolias, aloes, and palms grow in the gardens unprotected.

EXCURSIONS. To *Mornaga*, returning by the *Barbarano Ravine*, 1½ hr. — To *Gardone di Sopra* (425 ft.), with a fine view beyond the church and the beautiful gardens of the *Villa Cagnacco*; from the latter we may proceed to the left by the 'laurel walk' to *Fasano di Sopra* (525 ft.) and descend through the *Bornico Ravine* to *Fasano di Sotto* (1 hr.). — To *San Michele* (1325 ft.), a high-lying church, affording a fine view of the lake and of the Val di Sor, 1¼ hr.; we may return along the slope of *Monte Larino* (see below) by the 'high walk' *vià Sopiane* (920 ft.) and *Gardone di Sopra* (1½ hr.). — *Vià Maderno* (p. 234) to the romantic "*Toscolano Ravine*, in the *Valle delle Cenerate*, with its silk-weaving factories, paper-mills (*cartiere*), and electricity works, returning *vià Gaino*, the church of which (870 ft.) commands a fine view, 3½-4 hrs. — From the steam-tramway stations of *Zette* or *Cunetione* (p. 225) to *Monte Santa Catarina* (660 ft.), *San Felice* (p. 231), *Cisano*, etc. — From *Tormini* (p. 228) to *San Pietro*, the church of which affords a fine view, returning *vià Gazzane* and *Renzano* to *Salò*. — By boat (1½ hr.) to the promontory of *Manerba* (view of the whole lake). — By steam-tramway (p. 228) to *Tormini* (p. 228) and *Lago d'Idro* (p. 229).

ASCENTS. *Monte San Bartolomeo*, 2 hrs., see p. 232. — *Mte. Roccolo* (1600 ft.;  $1\frac{1}{2}$  hr.), viâ Sopiane (p. 233). — *Monte Lavino* (2975 ft.;  $2\frac{1}{2}$ -3 hrs.). — From *Tormini* to the *Madonna delle Nere* and the *Selva Piana*, see p. 223. — *Monte Pizzocolo* (5195 ft.; 5-6 hrs., with guide), commanding an extensive view.

We next pass *Fasano* (P; hotels, see p. 232), 20 min. to the N.E. of Gardone di Sotto, and the beautifully situated *Villa Zanardelli*. — *Maderno* (P; *Hôt.-Pens. Lignet*, pens. 6-7 fr.; *Hôt. San Marco*, R.  $1\frac{1}{2}$ -2, pens.  $5\frac{1}{2}$ -6 fr., both good; *Pens. Villa della Rose*; *Caffè Maderno*; physician, *Dr. Rosenbaum*) lies at the base of *Mte. Pizzocolo* (see above), on the delta of the little *Toscolano*. Until 1377 it was the capital of the Riviera. The *Campanile* behind the parish-church is the relic of a castle destroyed by the French in 1797. The old church of *Sant' Andrea* has a Romanesque façade (12th cent.), but has been rebuilt since 1580. Fine lake-promenade. Steamer to *Peschiera*, see p. 229.

Maderno is the station also for *Toscolano* (*Cavallo Bianco*; steam-tramway to *Brescia*, p. 230). — The next station, *Bogliaco* (P; *Gr. Hôt. Bogliaco*, with steam-heating and park, pens. from 8 fr., new), with a large château of Count *Beitoni* of *Brescia*, is not always called at. — *Gargnano* (P; *Hôt. Gargnano*, R. 2-3, pens. 6-8 fr.; *Cervo*, R. 2-3, B. 1, pens. 7-8 fr., both near the quay, plain but good), an important-looking village (1200 inhab.) amidst lemon and olive plantations, marks the N. limit of the Riviera. The former *Franciscan Monastery* (13th cent.) possesses fine Gothic cloisters.

The mountains now become loftier, recalling the scenery of the Norwegian fjords. *Tignale* (B) is the station for *Piovere*, *Gardola*, and other mountain-villages not visible from the lake, which are reached also by a mule-track from *Gargnano*. The steamer then steers past the conspicuous *Monte Castello* (2555 ft.), with a view of *Monte Brione* (p. 238) to the N., and reaches *Campione* (P), which lies upon a narrow strip of level ground at the mouth of a brook. The large cotton-spinners (*Cotonificio Feltrinelli*) and the *Fish Breeding Establishment* (*piscicoltura*) may be mentioned.

A pleasant excursion may be made hence to (2 hrs.) the *Madonna di Monte Castello* (2265 ft.), on the S. slope of the mountain. Thence we may descend viâ *Gardola* (see above) to *Tignale*, or viâ *Piovere* to *Gargnano*.

The quaint village of *Tremosine* (1355 ft.), situated high above the lake, is reached by a zigzag-path from the small-boat station.

In a bay farther on are the white houses of *Limone sul Garda* (P; *Alb. del Gallo*; *Ristorante Belvedere*), another lemon and olive producing village. A few small 'torpedo-boats' (*torpediniere*) are stationed here to prevent smuggling; the entire N. end of the lake is illumined at night by their search-lights.

To the N. of *Limone* we cross the Austrian frontier and soon after pass the gorge of the *Val di Ledro* (below, the *Ponale Fall*); high above the lake is the *Ponale Road* (p. 238), running along the vertical face of the cliff.

*Riva*, see p. 237.

**E. BANK FROM RIVA TO PESCHIERA.** The first station is **Torböle** (P; \**Hôt. Garda-See*, with view-terrace, German, pens. 6-7 K.; *Gr. Hôt. Torbole*, on the Riva road, opened 1906; *Alb. all' Aurora*, good wine; *Alb. del Giardino*; motor-boat and omnibus to Riva see p. 237; boat to the Ponale Falls 4 K.), prettily situated 2 M. to the S.E. of Riva on the road to Nago (p. 22). At the S. end of the village are a narrow lake-promenade (views) and a fish-breeding establishment. — The vessel skirts the base of the precipitous *Monte Baldo* (p. 238) and reaches —

**Malcesine** (P; *Alb. d'Italia*, pens. 5 fr.; *Hôt. Malcesine*, new), with a picturesque old castle (13th cent.) of the Scaligers, recently repaired (view from the tower; fee). Goethe, when sketching here in 1786, was threatened with arrest by the Venetian officials (see his 'Italienische Reise'). The parish-church contains a \*Descent from the Cross by Girolamo dai Libri (1st altar on the right). — Ascent of Monte Baldo see p. 239. Beautiful road to (18 M.) Garda (see below).

Beyond Malcesine lie two rocky islets, *Isola dell' Olivo* and *Trimelone*. The next stations are *Assenza*, *Magugnano*, and *Castelletto di Brenzone* (P; *Alb. al Sole*), with a curious octagonal church (ascent of Monte Maggiore see p. 239). We then pass the church of *San Zeno*, an early-Romanesque edifice with a double nave, and beyond *Pai* (p. 234) reach *Torri del Benaco* (P; *Alb. Torri del Benaco*; *Alb. Calcinardi*), with an imposing ruined castle (1383) and large quarries of yellow marble (many fossils). To Garda via *Albisano* see p. 236.

The stretch between *Torri* and *Garda* is the most beautiful part of the E. bank. The banks become flatter. The picturesque promontory of \**San Vigilio* (*Hôt.-Pens. San Vigilio*, R. 1½-2, pens. from 6 fr.) with the neglected *Villa Brenzoni* (formerly *Guarienti*), built by Sanmichele, 2¼ M. to the W. of Garda, extends far into the lake. In the beautiful *Bay of Garda*, sheltered from the N. by Monte Baldo, lie several villas, including the *Villa Albertini*, with a fine park, with pine-trees (view from the belvedere, gardener 1 fr.). The old town of **Garda** (P; *Terminus Hotel*, at the station, with restaurant and small garden, R. from 2½, pens. from 8 fr.; *Alb. al Monte Baldo*, in the town, plain), at the influx of the *Tesino*, which descends from Monte Baldo, gives the lake its name.

Turning to the left at the parish-church in the *Borgo*, as the group of houses at the S. end of Garda is called, and a little farther on to the right, we reach in ¾ hr. the little Camaldulensian monastery of *San Giorgio* or *Eremo* (1014 ft.), situated on the wooded heights. The *Rocca di Garda* (964 ft.; view), the foremost summit, is crowned with the scanty ruins of the castle in which Berengarius II. (p. 51) confined Queen Adelheid, widow of Lothaire (d. 950) and afterwards wife of Otho the Great, until she escaped to Canossa (p. 363). In 1158-62 the little mountain-fortress defied the army of Frederick Barbarossa.

From Garda and from Costermano (p. 236) a road leads to the N. through the Val Tesino to *San Zeno di Montagna* (1015 ft.; *Hôt.-Pens. Iolanda*, R. from 1½, pens. 5-7 fr., closed in winter), a little summer-resort situated

high above the lake, on the W. slope of the Monte Baldo chain. San Zeno is the starting-point for the ascent of the Monte Maggiore (comp. p. 239). Mountain-paths lead to the N. to ( $1\frac{1}{4}$  hr.) *Pai* (p. 235), and to the S.W. to the finely situated village of *Albisano* (1015 ft.), whence we may descend either to the W. by a steep path to (20 min.) *Torri* (p. 235), or to the S. through the *Volpara Valley* to ( $1\frac{1}{2}$  hr.) *Garda*.

FROM GARDA to VERONA,  $28\frac{1}{2}$  M., local railway in 2- $2\frac{1}{4}$  hrs. (fares 4 fr. 20, 3 fr. 5, 1 fr. 90 c.; recommended as far as Domegliara). The line first runs to the S., at the foot of the Rocca, skirting the lake, to (2 M.) *Bardolino* (see below; station  $\frac{1}{2}$  M. from the pier). Thence it ascends through luxuriantly fertile country, with a fine view of the lake on the right, to ( $4\frac{1}{2}$  M.) *Calmasino*. — Near ( $5\frac{1}{2}$  M.) *Cavaion*, a picturesquely situated place, we approach the chain of hills culminating in the *Monte Moscal* (1465 ft.), the highest point attained by the moraine-circus mentioned on p. 218. —  $7\frac{1}{2}$  M. *Affa* (625 ft.), on the E. side of the ridge, is the junction for the branch-line viâ *Costermano* (p. 235) to (5 M.) *Caprino* (835 ft.; Alb. del Leone, very fair; Alb. Colomba), at the S. base of the Monte Baldo chain (to Ferrara di Monte Baldo and ascent of the Monte Maggiore, see p. 239). — The main line descends (view on the left of the Chiesa di Verona, p. 22; on the right of the fortifications of Pastrengo) to the S.E. through the *Val Tasso* into the valley of the *Adige* and crosses the river. — 12 M. *Domegliara* (p. 22), where our line crosses the Brenner railway (stations about  $\frac{1}{4}$  M. apart). — We now turn to the S.E. into the *Val Policella*, a pleasant upland region, between the Monti Lessini (p. 256) and the Adige, noted for its wine. — 13 M. *Sant' Ambrogio*, with large quarries of red (Veronese) marble, is the station also for the ( $1\frac{1}{2}$  M.) village of *San Giorgio* (1230 ft.), which possesses a church of the Lombard period and picturesque cloisters. — 17 M. *San Floriano*, with a Romanesque campanile. — Beyond ( $18\frac{1}{2}$  M.) *Negrar* we skirt the left bank of the Adige viâ ( $20\frac{1}{2}$  M.) *Parona all' Adige* (p. 22). —  $23\frac{1}{2}$  M. *Verona* (Stazione Porta San Giorgio, p. 243).

The hills farther on are covered with olive-trees, vines, and fruit-trees. We enjoy a fine view of the lake-expanse, with Cape Manerba and Sirmione in the distance. The next station is *Bardolino* (P; Alb. Bardolino, in the town; rail. station, see above), a small town celebrated for its wine. It possesses two little early-Romanesque churches: San Severo (now a music school) and San Zeno. — We next pass *Cisano*, the Romanesque church of which boasts a Madonna by Fran. Torbido, and the church of the *Madonna della Pergolana*, and reach *Lazise* (P.), with a mediæval town-wall, a castle of the 12th cent., and ancient frescoes in the church of San Niccolò; fine country-houses in the neighbourhood. — The steamer next touches at —

**Peschiera** (*Hôt. Montrèsor*, R.  $11\frac{1}{2}$ -2, pens. from  $4\frac{1}{2}$  fr.; *Hôt. Bell' Arrivo*, R. 2 fr., unpretending, closed in winter), an old fortress (1000 inhab.) at the S.E. end of the Lago di Garda, at the efflux of the *Mincio*. On 30th May, 1848, the place was taken by the Piedmontese under Manno after a gallant defence by the Austrian *General Rath*, which lasted six weeks. — To *Milan* or *Verona*, see R. 37. — The station (Restaurant, déj. or D. 2-3 fr.) is on the E. side of the town, about  $\frac{1}{2}$  M. from the pier (one-horse carr. 50 c. each person).



**Riva.** — Steamboat Piers: *Riva Città*, at the harbour; *Riva Ferroria* (not always called at), at the railway-station. — The Railway Station (*Restaurant*) lies about  $\frac{1}{3}$  M. to the E. of the harbour.

**Hotels.** LIDO PALACE HOTEL, to the E. of the station, with lift, steam-heating, and garden, R. from 5, B.  $1\frac{1}{2}$ , dçj.  $3\frac{1}{2}$ -4, D. 5-6, board 8, bath  $2\frac{1}{2}$ , omn.  $1\frac{1}{2}$ - $\frac{3}{4}$  K.; GR. HÔT. IMPERIAL DEL SOLE (marked S on the map), at the harbour, with terrace on the lake, R. 2-4, B. 1, D. 3, S. 2, pens. 6-8, omn.  $\frac{1}{2}$  K.; \*HÔT.-PENS. RIVA, Piazza Giardino, near the barracks, with two adjoining houses in the Piazza Brolo and the Via della Stazione, R.  $2\frac{1}{2}$ -3 K., B. 90 h., D. 3, S. 2, pens.  $6\frac{1}{2}$ -8, omn.  $\frac{1}{2}$  K.; HÔT. PENS. SEE-VILLA, three villas with a park,  $\frac{3}{4}$  M. to the E. of the station, on the Torbole road, R. 2-3, B. 1, D. 3, S. 2, pens. 7-8 K., omn. 60 h.; \*HÔT.-PENS. DU LAC, a few yds. nearer the station than the preceding, with garden and bathing-establishment, R. 2-3, B. 1, D. 3, S. 2, pens. 6-7 K., omn. 60 h., these two adapted for a stay of some time. — Less pretentious, for passing tourists: \*HÔT. CENTRAL, BAYRISCHER HOF, both at the harbour, R. from 1 K. 60 h.; \*BÖHM'S HOTEL, R. from 1 K. 40, D. 2 K. 40 h., pens. from 5 K.; HÔT. BARNHOF, pens. 5-6 K., very fair; TOURISTEN-GASTHOF KRÄUTNER, R. 2 K., these three near the station; HÔT. IOLANDA, Piazza Catena, with garden, prettily situated, pens.  $5\frac{1}{2}$ -7 K.; HÔT. BELLEVUE, also at the beginning of the Ponale road, R. from  $1\frac{1}{4}$ , pens. 5-6 K.; ALB. SAN MARCO GIARDINO, Viale Inviolata, in the N. part of the town, R.  $1\frac{1}{2}$ -2, pens.  $5\frac{1}{2}$  K., Italian, very fair: HÔT. MUSCH, Viale Dante, near the Porta San Marco, with beer-garden, R. 1-2, pens. 5 K.; ALB. LEFRE. ALB. GALLO, both in the Piazzetta San Gallo, behind the Bayrischer Hof, unpretending. — Board and medical attendance for invalids at *Dr. von Hartungen's Erholungsheim*, 56-90 K. weekly.

**Beer.** *Hôt. Central* (also café); *Bayrischer Hof*; *Alb. San Marco Giardino* (see above), with garden; *Kräutner* (see above).

**Post & Telegraph Office** in the Piazza Brolo, next door to the Hôt. Riva.

**Money Changers.** *Url* (also ticket-office), at the Hôt. del Sole; *Vinc. Andreis*.

**Bookseller**, *Georgi*, Piazza Giardino.

**Lake Baths** beside the Palace Hotel, and below the Ponale Road, to the S. of the abattoir (*macello*).

**Sailing and Rowing Boats** (4 pers.), per hr. 3 K. (rowing-boat 1 K. 20 h., with 1 rower 2 K.); to the Ponale Fall or to Torbole 3, there and back 4 K.; to the Ponale Fall, Torbole, and back 8 K.; to Limone 10, to Malcesine 12 K. — **Motor-Boat** from the Piazza Catena 8 times daily to the Ponale Fall and to Torbole (50 h.; may also be hired for excursions).

**Carriage** to the Ponale road  $2\frac{1}{2}$ , there and back 4 K.; to Varone 1 K. 60 h. & 3 (back by Arco 5) K.; to Torbole 2 & 3 K.; to Nago  $3\frac{1}{2}$  &  $5\frac{1}{2}$  (back by Arco 8) K.; to Pieve di Ledro 6 & 9 K.; to Mori  $6\frac{1}{2}$  & 10 K. — **Omnibus** (50c.) 4 times daily to Torbole, starting from the Hôt. Central.

**Railway** to *Arco* and *Mori*, see p. 22.

**English Church Service** in a chapel at the Hôtel du Lac.

*Riva* (230 ft.), a busy harbour with 3750 inhab., is charmingly situated at the N. W. end of the lake, here resembling a fjord, at the base of the precipitous *Rocchetta* (4976 ft.). On the hillside, high above the town, rises a ruined watch-tower (*Bastione*) of 1508, recalling the Venetian rule. Riva is a sheltered and healthy place, affording pleasant summer-quarters; the heat is tempered by the lake, and in the afternoon the town lies in the shadow of the hills.

The centre of traffic is the piazza at the harbour, with the massive *Torre Apponale* (now a belfry), a remnant of the town wall. The houses have arcades on the groundfloor. From the N. end of the piazza the Via Lunga leads to the *Porta San Marco*,



the N. gate of the town. — To the E. of the harbour lie the small Piazza Giardino and the barracks of *La Rocca*, surrounded by a moat, on the site of a castle of the Scaligers (12-15th cent.). To the N. of the Rocca is the Piazza Brolo, whence an avenue of palms and magnolias leads to the E. to the station, and the narrow Via del Vento to the N., past the *Parish Church*, to the *Porta San Michele*, the N.E. gate of the town. Thence the broad Viale Inviolata leads to the church of the *Inviolata*, a sumptuous baroque edifice of 1603, on the road to Arco.

**EXCURSIONS.** The Fall of the Ponale is best visited by motor boat or rowing-boat (p. 237; ca.  $\frac{3}{4}$  hr.), landing at the modest restaurant below the fall. The 'custode del Ponale' exacts 20 h. from each visitor for opening the shutters in front of the lowest fall, which, however, is of trifling interest. Visitors should ascend past the Riva electric works and three other waterfalls to the (20-23 min.) \*Ponale Road (950 ft.; inn), which leads high above the lake, through a succession of tunnels and cuttings, back to ( $\frac{3}{4}$  hr.) Riva. The boat-trip and the view from the road (very dusty in summer; in shade after 3 p.m.) are the chief attractions on this expedition. — From the point where the road above the Ponale gorge turns off to the Ledro valley on the W., a footpath leads to the left, crossing the Ponale, to the ( $\frac{1}{2}$  hr.) view-hill beside *Pregasina* (1758 ft.), overlooking the lake. Thence we may follow the wooded slope of the *Monte Guil* (4335 ft.), to the S.W., to the (2 hrs.) *Roccolo di Nembra* (3805 ft.; fine view); and thence descend by a wide digression viâ the *Malga Valacco* and through the *Gorge of the Singol* to (2 hrs.) Limone (p. 234).

An easy zigzag path, in shade in the afternoon, immediately to the left outside the Porta San Marco, ascends in  $\frac{1}{2}$  hr. to the *Bastione* (p. 237; fine views). A pleasant walk leads below the ruined tower, to the N.W., along the slope of the Rocchetta to (20 min.) *Santa Maria Maddalena* (inn), then by a narrow path through the picturesque *Albola Valley* to the ( $\frac{1}{2}$  hr.) paper-mill at *San Giacomo*,  $1\frac{1}{2}$  M. to the N.W. of Riva by the high-road.

A road (omnibus 4 times daily) leads from the Porta San Marco towards the N.W. (to the right at the fork before San Giacomo) to (3 M.) *Varone* (403 ft.), with a fine waterfall in a grand rocky gorge (adm. 40 h., electric light, useless except in the evening, 60 h.; cloak desirable on account of the spray). Thence we may proceed either by road to (3 M.) *Arco* (p. 239) or on foot, viâ *Cologna*, to (1 hr.) *Tenno* (1425 ft.), with an old castle (partly destroyed in 1703; charming view from the terrace in the garden), whence we may proceed through richly cultivated uplands to *Varignano* and ( $1\frac{1}{2}$  hr.) *Arco* (p. 239), or go on to the N.W. to the (3 M.) lonely *Lago di Tenno* (1840 ft.) and return thence to the S.W., viâ ( $\frac{1}{2}$  hr.) *Pranzo*, to Riva.

Visitors may ascend the strongly fortified *Monte Brione* (1235 ft.), to the E. of Riva, only as far as the (1 hr.) *Belvedere*, beside the S. battery (fine survey of the whole lake). The route (indicated by guide-boards) diverges from the Torbole road, a little before the Fort San Nicolò. Photographing is forbidden.

The ascent of *Monte Baldo* (p. 230), noted for its flora, is interesting and varied, but somewhat fatiguing in winter on account of the snow, and in summer on account of the heat. This range consists of two groups, separated by the depression of the *Bocca di Navene* (4690 ft.): N. the *Altissimo*, and S. the *Cima di Val Dritta* (7275 ft.) and the *Monte Maggiore*, with the *Punta del Telégrafo* (7218 ft.). The *Altissimo* (6790 ft.) is best ascended from *Mori* (p. 22), on the N.E. side. The route ascends to (2 hrs.) *Brentonico* (2275 ft.; Alb. Zeni; Alb. Monte Baldo); thence, with guide, over Alpine pastures viâ ( $1\frac{1}{2}$  hr.) *San Giacomo* (3825 ft.; inn) to the (3 hrs.) top (refuge-hut); fine view of the mountains, the N. portion of the Lago di Garda, and the Sarca valley. Descent (not recommended for the ascent) either to the N. viâ the *Malga Casina* (5 min. above a good spring) and finally by a very stony path to (4 hrs.) *Torbole* (p. 235), or to the S.W. viâ the



Como delle  
Monte  
Calvotta

emio  
pporta  
ce del Virono

S. Giacomo  
Rovana  
S. Giovanni  
Anviala

RIVA  
Strada  
Casce del Ponale

Val di S. Pietro  
Vespona  
Tovo  
Nanzone  
M<sup>te</sup> S. Pietro 1066  
S. Pietro 976  
Rangione  
Calino  
M<sup>te</sup> Pozze 788

Varignano  
Cologna  
Foci  
Gavazzo  
Varone  
Pasina  
S. Tommaso  
S. Gorgio  
Crotta  
S. Alessandro

LAGO  
DI GARDA  
Torbole

Como di Romarzo  
Vigne  
Chiarano  
ARCO  
Laghel  
S. Maria  
M<sup>te</sup> Calod  
Castello  
Padaro

Como di Oleggio  
Bolognario  
Vignone  
Masi  
Mazza  
Collanaga  
Fibie  
Perlone  
S. Tommaso  
S. Giovanni  
Lago di Loppio  
Nago  
Pisciadura  
Penete  
Strada del Valon

Kenigi  
S. Paolo  
Mandrea  
M<sup>te</sup> Prea 438  
Piamura  
Patriera  
Grotte  
Moletta  
S. Martino  
Massone  
Bolognario  
Vignone  
Masi  
Mazza  
Collanaga  
Fibie  
Perlone  
S. Tommaso  
S. Giovanni  
Lago di Loppio  
Nago  
Pisciadura  
Penete  
Strada del Valon



*Bocca Bordighera* (6180 ft.) and the *Bocca di Narnè* (4865 ft.) to the *Madonna di Narnè* and ( $1\frac{1}{2}$  hrs.) *Malcesine* (p. 235). — The panorama is still grander from the \**Monte Maggiore*. A steep road, shady in the afternoon, leads from *Peri* (p. 22) to (2-2½ hrs.) the pilgrimage-church of *Madonna della Corona* (2540 ft.), built into the rock, not far from the village of *Spiazzi* (3133 ft.; view; Alb. Zanetti). *Spiazzi* may also be reached from the railway-station of *Caprino* (comp. p. 236; diligence) and from *Garda* (p. 235), by the road viâ *Costermano* (3½ hrs.; carr. there and back 6 S., with two horses 10-12 fr.) From *Spiazzi* we follow the highroad to the N. to (3 M.) *Ferrara di Monte Baldo* (2810 ft.; simple inn; guides Bern. and Giov. Tonini), whence a good track (mule 4 fr.) ascends to the ( $3\frac{1}{2}$ -4 hrs.) summit, on which is a *Rifugio*. Descents: on the N. side by a path (difficult at places), commanding beautiful views of the Lago di Garda, viâ the *Fiabio Alp* to (4-5 hrs.) *Malcesine* (p. 235); ascent by this route, 7-8 hrs., with guide; on the S.W. side viâ *Costabella* (6765 ft.) to the *Bocchetta di Naale* (5395 ft.), and thence either viâ *Pra Bostemio* and *Villanova* to (5 hrs.) *Castelletto* (p. 235; ascent by this route, 8 hrs., with guide), or viâ the *Madonna della Nere* (1725 ft.), *Zocchi* (3990 ft.), and *Lumini* to ( $4\frac{1}{2}$  hrs.) *San Zeno di Montagna* (p. 236; ascent by this route 7 hrs.).

**Val di Ledro** (carr. to *Pieve* see p. 237; diligence daily, in summer twice, to *Pieve* in  $3\frac{1}{2}$ , to *Storo* in 5 hrs.). The continuation of the *Ponale* road leads past a new fort and viâ *Biacesa* and *Molina* to the pretty *Lago di Ledro* (2140 ft.), on the N. bank of which lie *Mezzolago* and (8 M. from *Riva*) *Pieve di Ledro* (\**Albergo Alpino*, R. 1 K. 60-2 K. 40 h.). — Thence the road leads viâ *Bezzecca* and *Tiarno*, and through the sequestered *Val Ampola*, to (9 M.) *Storo* (1340 ft.; *Agnello*) in the valley of the *Chiese*, here called the *Val Buona*. Beyond *Darzo* (*Ancora*, very fair) and *Lodrone* (1215 ft.) it crosses the *Caffaro* (p. 229). From *Caffaro* to the *Lago d'Idro* and to *Vestone*, see p. 229.

About 4 M. to the N.E. of *Riva*, up the beautiful valley of the *Sarca* (railway, see p. 22), lies —

**Arco.** — **Hotels** (the larger open only from Oct. to May; nearly all have gardens). \**HÔTEL KURHAUS*, with whey-cure and a covered promenade, R. 3-7, B. 1 K. 20 h., D. 4-5, S. 2-2½, pens. 6-11 K., omn. 60 h.; \**KUR-CASINO* (C on the Map), with covered promenade and café-restaurant, R. from 3, B. 1, D. 3, S. 2, pens. from 9 K.; *HÔT.-PENS. STRASSER*, R. 2 K. 60 h.-6 K., B. 1, pens. 6-10 K.; *HÔT. GERMANIA*, R. 2 K. 60 h., B. 1, D. 3, S. 2, pens. 6-10 K.; \**HÔT.-PENS. OLIVO*, R. 2-3½, B. 80 h.-1 K. 20 h., pens. 5-8 K.; these five are in the *Kurplatz*; \**HÔT.-PENS. BELLEVUE*, near the rail. station, R. 1 K. 60 h.-6 K., B. 1, D. 2 K. 40, B. 1 K. 60 h., pens. 6-11 K.; \**HÔT.-PENS. VICTORIA*, ½ M. to the N.W. of the *Kurplatz*; \**HÔT.-PENS. OLIVENHEIM*, high up, on the edge of the olive-wood, with view-terrace; *HÔT.-PENS. DE L'EUROPE*, near the *Kurplatz*, with beer-restaurant, pens. from 6 K.; *HÔT. ERZHERZOG ALBRECHT*, in *Chiarano* (p. 240), R. from 1, pens. from 5 K. — The following are open all the year round: *HÔT.-PENS. AUSTRIA*, on the *Kur-Promenade*, with beer-restaurant, R. 1 K. 60 h.-2 K., pens. 5-6 K.; *HÔT. KAISERKRONE*, *Via Giov. Segantini*, in the old town, with small garden, pens. from 5 K.; *HÖDER*, near the railway-station, R. 1 K. 60-3 K., pens. 5-7 K.

**Pensions** (5-10 K. daily, L. & heating extra). *Pens. Quisisana*; *Hôt.-Pens. Romarzolo*; *P. Altenburg*; *P. Rainalter*; *P. Aurora*; *P. Monrepos*. — **PRIVATE APARTMENTS** in various villas; R. according to aspect, 40-100 K. per month.

**Wine-Rooms.** *Silvestro*; *Povoli*. — **Café and Confectioner.** *Strasser* (see above).

**Kuranstalt**, to the S. of the *Casino*, well fitted up, with inhaling rooms, hydropathic appliances, etc.

**Donkey** per hr. 1 K., each hr. addit. 60 h. — **Carriage** to *Rovereto* (without returning) 10, with two horses 16 K.; to *Trent* (without returning) 14 or 24 K.

**Physicians.** *Dr. Gager*; *Dr. Gerke*; *Dr. von Weissmayr*, etc.

Visitors' Tax, 2 K. per pers. per week (3 days free); music tax for the whole season 5 K. -- *Band* at the Kur-Casino daily 11-1 & 2-3.30; in spring and autumn also 3-4.30.

English Church Service in the Protestant Church, near the railway.

Arco (300 ft.), an ancient town of 4400 inhab., situated on the right bank of the *Sarca*, forms a semicircle at the S. base of a precipitous rock (930 ft.), which is crowned by the *Castle of Arco* (views), destroyed by the French in 1703 during the War of the Spanish Succession. Almost entirely shut in on the N., E., and W. by lofty mountains, Arco is frequented as a winter-resort by consumptive and nervous patients. The climate resembles that of Gardone (p. 233), but Arco has a lower rainfall and is somewhat less moist (relative moisture 72 per cent) and cooler in winter. The Ora (p. 230) is sometimes troublesome, especially at the beginning of spring. The vegetation is thoroughly southern in character (p. 230); numerous olive-groves.

The most frequented resorts of the visitors are in the neighbourhood of the two largest hotels and the new *Salone Municipale*, and the *Kurplatz*, a little to the E. To the N. of the last are the *Collegiate Church* (1603-18), in front of which a monument is to be erected to Giov. Segantini (1858-99), the painter, a native of Arco, and the old town-palace of the Counts of Arco, with faded frescoes.

The magnolia avenue between the two chief hotels is continued to the W., by a road passing numerous villas, to Chiarano (see below). A side-road at the W. end of the avenue leads to the right to the villa of the Archduke Frederick (adm. to the garden on application to the steward).

EXCURSIONS. To the N. by sunny paths to the *Casa Bianca*, *Veduta Maria*, and the live-oaks (in all  $\frac{3}{4}$ -1 hr.; guide-posts). The *Castle of Arco* (see above) is reached from the *Kurplatz* in less than  $\frac{1}{2}$  hr. (opened by a boy; fee). — The romantic *Via alla Sega e Prabi*, diverging to the left on this side of the bridge, between the castle-rock and the *Sarca*, traverses the imposing remains of a huge landslip to (1 hr.) *Ceniga* (inn), whence we may return by a stony path through the *Laghel Valley*, passing the small *Lake Laghel*, which is dry in summer ( $1\frac{3}{4}$  hr.).

Pleasant walk to the W. past the *Villa Hildebrand*, a convalescent home for German officers, to the hamlet of ( $\frac{3}{4}$  M.) *Chiarano*, with the *Villa Angerer* (rich Mediterranean flora in the garden). Thence we proceed either by the road to the left, viâ the convent of *Santa Maria delle Grazie* to (3 M.) *Varone* (p. 238), or to the right to ( $\frac{3}{4}$  M.) *Varignano* and thence ascend to the right by a rough path, affording beautiful views, to ( $1\frac{1}{4}$  hr.) *Tenno* (p. 238). From Tenno we descend by *Cologna* to (40 min.) *Varone*, and return across the plain to (3 M.) Arco.



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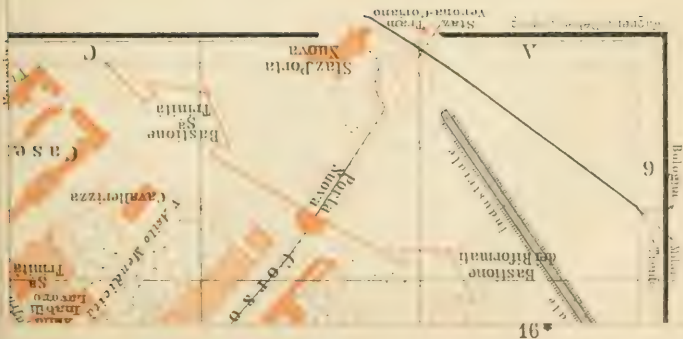
The N.E. part of Italy, named **IL VENETO** after the ancient *Venēti*, is divided into the eight provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9059 sq. M., is nearly equal to that of Lombardy, while its population of 3,492,700 is considerably smaller. The western and larger portion of the country, between the *Mincio* and *Piave*, is indeed as thickly peopled as the eastern and less prosperous part of Lombardy between the *Adda* and the *Mincio*; but the *Friuli*, or ancient county of *Forum Julii*, the border-land to the E. of the *Piave*, consists of very inferior soil, owing to the débris brought down by the Alpine streams. The '*Furlians*', the poor inhabitants of the *Friuli*, speak a patois of their own.

The **VENETIAN DIALECT** no longer contains traces of the Gallic element like that of the districts from Piedmont to the Romagna, which were once conquered by the Celts. It boasts of having been frequently

used by men of letters, as for example by Goldoni in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus *nevode* for *nipote*, *suar* for *sudare*, *fogo* for *fuoco*, *sior* for *signore*. Another characteristic is the conversion of *g* into *z*, as *zente* for *gente*, *zorno* for *giorno*, *mazore* for *maggiore*.

The history of the country has always been influenced by the proximity of the sea and the peculiar formation of the coast. In the lower part of its course the *Po* differs widely in character from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance  $2\frac{2}{3}$  inches only, and latterly little more than  $\frac{1}{4}$  inch per English mile. Towards the end of its course, moreover, it receives its most important tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The *Po*, together with the *Tagliamento*, *Livenza*, *Piave*, *Brenta*, *Adige*, and other coast-rivers, terminates in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the coast-district between *Tagliamento* and *Ravenna* alone was increased by about 295 sq. M. in the course of the 19th century. From the same cause the beds of the streams are continually undergoing change and subdivision. Thus the ancient seaport of *Hatria* now lies  $15\frac{1}{2}$  M. from the coast, and while the *Po* formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons (*lagune*), separated from the sea by narrow strips of land (*lidi*), and connected with it by outlets, would render the whole coast uninhabitable in summer, were it not for the ebb and flow of the tide, which distinguishes the Adriatic from other parts of the Mediterranean (comp. p. 293), and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The *Venēti*, a branch of the Illyrian stock, kept entirely aloof from the immigrating Celtic tribes. The seaports of *Hatria* and *Spina*, at the mouths of the *Po*, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B. C. 380. In the 3rd cent. the *Veneti*, together with the *Cenomani*, a Celtic tribe which occupied *Brescia* and *Verona*, entered into an alliance with *Rome*. While the Romanisation of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as 181 B. C., and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its manufactures, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. *Padua* was the wealthiest town in Italy next to *Rome*, and was rivalled in W. Europe by *Cadiz* alone, as it numbered during the reign of *Augustus* no fewer than 500 citizens of knightly fortune (i. e. upwards of about 45000). The city was afterwards destroyed by *Attila*, and a similar fate befel *Altinum*, a prosperous commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance to the modern *Trieste*. The inhabitants of these coast-towns sought refuge from their conquerors in the islands of the Lagoons, where they founded *Heraclea*, *Grada* (*Aquileia Nova*), *Caorle*, *Torcello*, *Burano*, *Murano*, *Malamocco*, *Pellestrina*, *Chioggia*, and other places. The Lombards (p. 126) were repulsed with aid from the Byzantine emperors; but in the following century the necessity of a closer union for mutual support led to the establishment of a confederate state. In 697 *Paulucius Anafestus* (d. 716) was elected the first *Dux* or *Doge* of this naval union, while *Heraclea* was chosen as the seat of government. In 707, however, the latter was transferred to *Malamocco*. Removed from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. In 809 the islands repulsed an attack of King *Pepin*, the son of *Charlemagne*, but on the capture of *Malamocco* the inhabitants were crowded together in the islands of *Rivoalto* and *Torcello*.





Rivotalto, the most secure of all the islands, was selected in 811 as the seat of government, and here accordingly the city of Venice was founded. *Agnellus Participatius* is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Franconian empires, Venice became a connecting link between the trade of each, and the great depôt of the traffic between the East and the West. In 828 a Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7), as their cognizance, and his name as synonymous with the republic, while their supreme official functionaries were styled 'Procurators of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the Crusades led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in *Milan*, the Scaligers in *Verona*, the Carrara in *Padua*, the Gonzaga in *Mantua*, and the Este in *Ferrara*. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (*terra ferma*) for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1339, *Vicenza* in 1404, *Padua* and *Verona* in 1405, *Cividale* in 1419, *Udine* in 1420, *Brescia* in 1426, *Bergamo* in 1428, *Crema* in 1454, and *Rovigo* in 1484. In the market-places of these towns the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquered extended to about 13,200 sq. M., besides the Dalmatian possessions (4250 sq. M.) and the settlements in the Levant. *Napoleon* at length overthrew the Republic, which had long been in a tottering condition. On 15th and 16th May, 1797, Venice was occupied by French troops under *Baraguay d'Hilliers*, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to *Austria*, but by the Peace of Pressburg in 1805 the Austrians were compelled to cede it to *Italy*. On the fall of *Napoleon* it was again awarded to *Austria*, but in 1866 it was finally incorporated with the Kingdom of *Italy*.

## 41. Verona.

**Railway Stations:** (1) *Stazione Porta Vescovo* (Pl. I, 6; rail. restaurant, D. incl. wine 3½ fr., very fair), the principal station, about 1½ M. to the E. of the Piazza Vittorio Emanuele. — (2) *Stazione Porta Nuova* (Pl. B, 6), ¾ M. to the S.W. of the Piazza Vitt. Emanuele, where the hotel-omnibuses await the trains from Tyrol, Milan, and Bologna (luggage is not booked by express-trains from this station). — (3) *Stazione Porta San Giorgio* (Pl. E, 1), for the line to Domegliara (p. 22) and Garda (p. 236). — *Town Agency*, Via Nuova 18; *Sleeping Car Co's Agent*, the Station Inspector (Controllore), at the railway-station.

**Hotels** (see p. xix). GRAND HÔTEL DE LONDRES ET ROYAL DEUX TOURS (Pl. b; F, 3), Corso Sant' Anastasia, with steam-heating and covered court, R. 5-7, B. 1½-2, déj. 3-3½, D. 5-7, omn. 1, luggage ½ fr.; Gr. Hôt. COLOMBA D'ORO (Pl. e; D, 3), Via Colomba, near Piazza Vitt. Emanuele, R. 3½-6, B. 1½, déj. 3, D. 4½, omn. 1-1½ fr., generally well spoken of. — Less pretentious (with trattorie): HÔTEL RIVA SAN LORENZO (Pl. d; D, 3),



agreeably situated on the Adige, Riva San Lorenzo, R. from 2½, B. 1¼, omn. 1 fr., frequented by Germans; ACCADEMIA (Pl. g; E, 3), Via Nuova, with steam-heating, R. from 2, omn. ¾ fr.; EUROPA ED AQUILA NERA (Pl. f; E, 3), in the narrow Via delle Quattro Spade, R. 2½-3, omn. 1-1¼ fr.; REGINA D'UNGHERIA (Pl. c; E, 3), near the Piazza Erbe, with a small garden, R. 1½-2½, omn. ¾ fr.; ALB. CENTRALE, Piazza Erbe 21, R. 2 fr.; ALB. RISTOR. ALLA SCALA DEI MAZZANTI (Pl. h; E, 3), Via Mazzanti, near the Piazza Erbe, R. from 1½ fr.; ALB.-RISTOR. ALL' ANTICA FERRATA, Via Teatro Filarmonico (Pl. C, 4), R. from 1½ fr.; TORCOLO, Via Torcolo (Pl. E, 4, 5), R. from 1½ fr.; these four unpretending.

**Cafés-Restaurants.** *Vittorio Emanuele*, much frequented, *Europa*, both in the Piazza Vitt. Emanuele; *Dante*, Piazza de' Signori, expensive for strangers. — *Birrerie* (p. xxiii). *Restaurant Bavarese Löwenbräu*, Piazza Vitt. Emanuele 20; *Franziskaner*, Piazza Erbe 35; *Birreria San Zeno*, Rigaste San Zeno 3 (Pl. B, 2, 3), with garden and Veronese beer.

**Banks.** *Banca d'Italia*, Corso Cavour 11; *Banca Commerciale Italiana*, Piazzetta Scala 1; *Banca di Verona*, Via San Sebastiano 1; *Banca Popolare*, Corte Nogara 8. — **Photographs:** *O. Benatelli*, Via Ponte Garibaldi 5; *G. A. Bressanini*, Via Gran Czara; *E. Codugnato*, Via S. Andrea 9, etc.

**Baths:** *G. Grünwald*, Corso Vitt. Emanuele 10; *Al. Zamboni*, Via Pietà Vecchia 11; *Bagno San Luca* (Pl. C, 4), Corso Vitt. Emanuele 8, near the Portoni.

**Post and Telegraph Office** (Pl. F, 3) in the Piazza dell'Indipendenza; branch-office in the Via Teatro Filarmonico (Pl. C, 4).

**Theatres.** *Teatro Filarmonico* (Pl. C, 4; p. 250), performances in winter only; *Politeama* (Pl. E, F, 3), Piazza Navona (rebuilt 1905-6); *Teatro Ristori* (Pl. B, C, 4). — Music on Thurs. & Sun. evening in the Piazza Vitt. Emanuele.

**Cabs** ('Broughams'). Per drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c.; in the evening (i.e. after the lamps are lit) 30 c. per hr. more. From station to town 1 fr. Trunk 25 c. — For each pers. above two, one-third more.

**Tramways** (10 c., in the early morning 5 c.). 1. From the Stazione Porta Vescovo (Pl. I, 6) via Piazza Erbe (Pl. E, 3), and Piazza Vitt. Emanuele (Pl. D, 4), to the Stazione Porta Nuova (Pl. D, 6). — 2 (under construction). From Castel Vecchio (Pl. C, 3) to Porta San Zeno (Pl. A, 1). — **Omnibus** (10 c.) from the Piazza Erbe to the Stazione Porta San Giorgio (Pl. E, 1).

The Sights of Verona may be seen in one day and a half. 1st Day. Morning: *Piazza Erbe* and *Piazza de' Signori* (p. 246); *Tombs of the Scaligers* (p. 247); *Corso Cavour* (p. 249); *Arena* and *Piazza Vittorio Emanuele* (p. 249); drive to the *Porta del Palio* (p. 250), *San Bernardino* (p. 251), and *San Zeno* (p. 251). Afternoon: *Sant' Anastasia* (p. 247); *Cathedral* (p. 248); *San Giorgio in Braida* (p. 251); *Santa Maria in Organo* (p. 254); *Giardino Giusti* (p. 251). Evening: *Via Nuova* (p. 252). — 2nd Day. *San Fermo Maggiore* (p. 252); *Palazzo Pompei* (p. 253). — Excursion to *San Michele*, see p. 256. — **INCLUSIVE TICKETS** (biglietto cumulativo; 2 fr.) may be obtained at the station-restaurant and the chief hotels, admitting to all the municipal places of interest (Tower of the Municipio, Tombs of the Scaligers, Amphitheatre, Juliet's Tomb, Museo Lapidario, Museo Civico, and Roman theatre).

*Verona* (180 ft.), the capital of a province, with 61,600 inhab. and a garrison of 6000 men, lies on both banks of the rapid Adige, which has been enclosed by high embankments since 1895. A fortress of the first class, and seat of the commandant of the 3rd Army Corps, it is the most important and beautiful town of the Venetian 'terra ferma'. In 1527 et seq. Verona was surrounded with new walls and bastions by Sanmicheli. After it came into the possession of the Austrians in 1814 it was again strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy until 1866.

Verona has an extensive trade in agricultural produce and some manufactures. Twice a year it is the scene of a horse-market, lasting for a week from the second Mon. in March and October.

Founded by the Rætians and Euganeans, and afterwards occupied by the Celtic Cenomani, Verona was made a Roman colony in B.C. 89, and became one of the most prosperous towns of Upper Italy. Its castle of San Pietro was a residence of the Ostrogoth *Theodoric the Great*, the 'Dietrich of Bern' (i.e. Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king *Alboin*, who fell a victim to the vengeance of his wife *Rosamunde*, daughter of the conquered ruler of Verona, whom he had forced to drink wine out of her father's skull. The Frankish monarchs *Pepin*, and, after the Carlovingian epoch, *Berengarius I.*, ruled here. Verona afterwards headed the league of Venetian cities against Frederick *Barbarossa*. During the fierce contests between Guelphs and Ghibellines the terrible *Ezzelino da Romano* (p. 280) endeavoured to establish a lordship at Verona. In 1260, the year after Ezzelino's death, *Mastino della Scala*, another Ghibelline, was elected Podestà. The Scaligers, the great princes of his house, inaugurated a glorious period for the city. Mastino was assassinated in 1277, but his brother and successor *Albert* (1277-1301) secured the supremacy of his line. Romeo and Juliet are said to have loved and died in the reign of Albert's son *Bartolomeo* (1301-04). The greatest member of this illustrious family was *Can Francesco*, or '*Can Grande I.*' (1312-29), who captured Vicenza and subdued Padua after a long struggle. His brilliant court numbered Dante among its guests. *Mastino II.* (1329-51) at first conquered Brescia, Parma, and Lucca, but his rule was afterwards restricted to Verona and Vicenza by a league formed by Florence, Venice, and Milan. *Can Grande II.*, his successor, was murdered by his brother *Can Signorio* in 1359; and in 1387 the latter's son *Antonio*, who had also endeavoured to secure his possession by fratricide, was expelled by *Giovanni Galeazzo Visconti*, Lord of Milan. Through the widow of Visconti the town passed in 1405 to the *Venetians*, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of ARCHITECTURE Verona is important, both on account of its mediæval buildings, and as the birthplace of *Fra Giocondo* (1435-1515), one of the most famous architects of the early Renaissance, whose works are to be found at Venice, Paris, Treviso (fortifications), and Rome, and as the home of *Michele Sanmicheli* (1484-1559), who sought to unite the beauty of the Doric order with the grim strength of military fortifications and adorned the city with a series of sumptuous edifices. In judging of the Verona palaces, we must bear in mind that it was customary here, as at various other towns of the Venetian 'terra ferma', to adorn the façades with paintings. The painted façades of houses near San Fermo, by the Porta Borsari, in Piazza Erbe, and others partly recall the Paduan style of the 15th century. — The earlier Veronese PAINTERS of the second half of the 14th cent. were superior especially in colouring to the Florentine school of Giotto and held themselves clear of its influence. The chief of these masters was *Allichiero*, to whom is ascribed the fresco in Sant' Anastasia (p. 247), the only monument of the period in Verona (other frescoes in Padua, see pp. 273, 275). A new period of importance began in the 15th century. Among the chief masters were *Vittore Pisano* (ca. 1380-1451), the celebrated medallist; *Liberale da Verona* (1451-1536), especially noteworthy for his miniatures; *Domenico* (b. 1442) and his son *Franc. Morone* (1474-1566); *Francesco Caroto* (1470-1546); *Girolamo dai Libri* (1474-1559); and *Paolo Morando*, surnamed *Cavazzola* (1486-1522). *Bonifazio dei Pitati* (1487-1553), though a native of Verona, flourished mainly in Venice. On the other hand *Paolo Caliari*, surnamed *Veronese* (1528-88), also resident in Venice, owed his artistic development mainly to the influence of his native place. — In the history of SCULPTURE Verona also holds a place of some importance, as is evidenced by the Romanesque reliefs on the façade of San Zeno (p. 251), the font of San Giovanni in Fonte (p. 248), and the Gothic monuments of the Scaligers (p. 247).

Comp. 'The Story of Verona', by the *Hon. Alethea Wiel* (1902).

**a. Quarters on the Right Bank of the Adige.**

The \*PIAZZA ERBE (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. The *Marble Column* (1524) at the N. end bears the lion of St. Mark, a modern copy of the ancient cognisance of the Republic of Venice. Opposite is the *Pal. Trezza* (formerly *Maffei*), built in the baroque style in 1668, with a curious spiral staircase in the interior. The *Casa Mazzanti*, at the corner to the right, originally the residence of Alberto della Scala (d. 1301), is adorned with frescoes by Cavalli, an imitator of Giulio Romano. The *Fountain*, dating from the time of Berengarius I., is adorned with a statue of 'Verona', partly antique. On the houses opposite are frescoes by Liberale da Verona (Coronation of the Virgin, Adam and Eve) and Girolamo dai Libri (Madonna and saints). In the centre of the Piazza is the *Tribuna*, with its canopy borne by four columns, anciently the seat of judgment. The *Casa dei Mercanti* (1210), at the corner of Via Pellicciai, recently restored, now contains the Chamber of Commerce. Opposite rises the *Torre Civica*, or *Tower of the Municipio*, 273 ft. in height, affording a fine view (ascent from the court of the Palazzo della Ragione, see below, laborious; adm. 50 c.). — A short street to the left of the latter leads to the handsomely paved —

\*PIAZZA DEI SIGNORI (Pl. E, F, 3), on the W. side of which is the old *Palazzo de' Giureconsulti*, founded in 1263, but rebuilt in the 16th century. — On the S. side, immediately to the right of the tower, is the so-called *Palazzo della Ragione*, the old Court of Justice, founded in 1193, and later much altered; the court (*Mercato vecchio*) contains a grand flight of steps of the beginning of the 15th century. — Adjoining the pinnaced tower is the *Tribunale*, and on the E. side of the piazza is the *Prefettura*, formerly residences of the Scaligers. The original architecture is seen to best advantage in the courts, which have been restored. The portal of the Prefettura is by Sanmicheli. — At the N.E. corner of the piazza stands the —

\***Palazzo del Consiglio**, or *Old Town Hall*, usually called *La Loggia*, one of the finest buildings in N. Italy in the early-Renaissance style, erected in 1476-93, probably from designs by *Fra Giocondo*, originally with statues surmounting the façade (restored in 1873). By the door are two bronze statues by *Girol. Campana*, representing the Annunciation. Over the door is the inscription, placed here by the Venetians: 'Pro summa fide summus amor 1592'. Above are statues of celebrated ancient Veronese: Cornelius Nepos, Catullus, Vitruvius, the younger Pliny, and Æmilius Macer, the poet and friend of Virgil. On the wall are busts of famous modern Veronese. On the upper floor are several tastefully restored rooms (custodian in the court).

The entrances to the Piazza dei Signori are spanned by archways. Above the arch next the Loggia is a portrait of the physician and poet

*Girol. Fracastoro* (d. 1553) by *Danese Cattaneo* (1559); in the W. corner is a *Statue of Scipione Maffei*, the historian (1675-1755). Behind, in the *Via Mazzanti*, are a picturesque *Fountain* of 1478 and the *Volto Barbaro*, under which *Mastino della Scala* is said to have been assassinated in 1277.

In the centre of the piazza rises a *Statue of Dante* (by *Zannoni*, 1865), who found his first asylum here with *Bartolomeo della Scala* after his banishment from Florence in 1303.

The passage adjoining the Tribunal leads to the ancient church of *Santa Maria Antica* (restored in the original style), with Romanesque campanile, and the imposing \**Tombs of the Scaligers* (*Arche Scaligère*; Pl. F, 3), the stern Gothic forms of which immortalise the masculine genius of the dynasty. The ladder, their crest, often recurs on the elaborate railings.

Over the church-door are the sarcophagus and equestrian statue of *Can Grande Primo della Scala* (d. 1329); adjoining it, the wall-monument of *Giovanni della Scala* (d. 1350) and the sarcophagus of *Mastino I.* (d. 1277). Next to the Piazza Signori is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue. The similar monument at the opposite corner of the street, executed by *Bonino da Campione* (much restored in 1904) for *Can Signorio* (d. 1375) during his life-time, is embellished with statues of Christian heroes and virtues. The sarcophagi between these, bearing the same crest, have no names. (The custodian lives in a house to the right of the church; fee 25c. each person.)

A little to the S.E., amid the grounds of the Piazza dell'Indipendenza (Pl. F, 3), rises an *Equestrian Statue of Garibaldi*, in bronze, by *Bordoni* (1887).

We now proceed to the N. to the CORSO SANT' ANASTASIA, at the E. end of which rises \**Sant' Anastasia* (Pl. F, 2), a fine Gothic Dominican church begun about 1264, with unfinished brick façade, a portal in marble, with reliefs of the life of Peter Martyr, and a fresco of the 14th cent. in the lunette.

The INTERIOR, borne by 12 columns, is remarkable for boldness and symmetry of proportion, and for the late-Gothic decoration of the vaulting (1437). On the first column to the left is an ancient capital, used as a *Holy Water Basin*, supported by a hump-backed dwarf (*Gobbo*) attributed to *Gabriele Calviari*, father of Paolo Veronese. By the first altar to the right is the monument of *Fregoso*, the Venetian general, by *Danese Cattaneo* (1565). Above the 3rd altar are an Entombment and other frescoes by *Liberale da Verona*. The frame-work of the 4th altar is an imitation of the ancient Arco de' Gavi in the Castel Vecchio, removed in 1805; altarpiece, *St. Martin by Caroto*. The next small chapel contains excellent early-Renaissance ornamentation: a painted group of the Entombment, by *Giunesello de Folgarida* (14th cent.); a wooden crucifix of the 15th cent.; and a fine iron lamp. — In the right transept, *St. Paul by Cavazzola*, and *Madonna with saints by Girolamo dai Libri*, in an elegant frame. — In the second chapel of the choir, on the right, are 4 frescoes by *Allighiero*, Knights of the Cavalli family kneeling before the Virgin. The adjoining Capp. Pellegrini (on the left) contains terracotta reliefs from the life of Christ, probably by *Rosso*, an assistant of Donatello (p. 481); on the outside, above the arch at the entrance is a fresco of St. George and the Dragon (the principal figure much damaged), by *Vittore Pisano*. — In the choir, to the left, is the painted monument of General Sarego (d. 1432), by *Rosso*, with an equestrian statue of the deceased in the middle and squires withdrawing a curtain at the side. Behind the high-altar are some fine early-Renaissance stalls with intarsia work. — In the adjoining Cappella Lavagnoli (right) are frescoes, by *Benaglio*, of the Miraculous



Draught of Fishes, the Crucifixion, and Christ preaching by the Lake of Galilee (Lago di Garda in the background). — The left transept contains frescoes of the 14th cent., and a picture by *Liberale*, Mary Magdalen in clouds. — Above the 4th altar (from the entrance) in the left aisle, Descent of the Holy Ghost by *Giolfino* (1418); above is the same subject 'al fresco' by *Michele da Verona*. At each side are four statues of saints. Over the 2nd altar, Christ with SS. Erasmus and George, by *Giolfino*. Over the 1st altar, painted sculptures by *Michele da Verona* (about 1500).

In front of the church is a marble *Statue of Paolo Veronese*, by Torquato della Torre and R. Cristani, erected in 1888.

To the left of the church, over a gateway, is the marble sarcophagus of Count Guglielmo da Castelbarco, the Scaligers' friend, at whose expense the churches of Sant' Anastasia and San Fermo were in great part built; and in the gateway are three others (14-15th cent.). — The church of *San Pietro Martire*, formerly *San Giorgio Piccolo*, contains a curious allegorical fresco by Giov. Maria Falconetto: Madonna enthroned with kneeling Teutonic knights (about 1515); key at the adjacent Collegio Provinciale. — We now proceed to the right to the —

**Cathedral** (*Duomo*; Pl. F, 1, 2), a Romanesque structure of the 12th cent., the nave and the Gothic windows of the façade dating from the 15th. Behind the columns and griffins of the handsome portal are Roland and Oliver, the paladins of Charlemagne, in rough relief, executed according to the inscription by *Nicolaus* (1135). On the outside of the apse are pilasters with an architrave, in the antique style. Beside the cathedral rises an unfinished campanile, designed by *Sanmicheli*, resting upon an ancient basis.

The INTERIOR consists of nave and aisles, with eight red marble pillars. The walls adjoining and above the first three altars on the right and left are adorned with decorative painting by *Falconetto* (about 1603). Above the elegant rood-loft of marble, designed by *Sanmicheli*, is a bronze crucifix by *Giambattista da Verona*. The Adoration of the Magi, over the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Giolfino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1353 enclosed in beautiful Renaissance frame-work (1508). In the choir are frescoes from the life of the Virgin, executed by *Torbido* from drawings by *Giulio Romano*. — Over the 1st altar on the left, 'Assumption by *Titian*, about 1525 (frame by *Sansovino*): 'striking for its masterly combination of light and shade and harmonious colours with realistic form and action' (*C. & C.*).

To the left of the choir a corridor leads to *San Giovanni in Fonte*, the ancient Baptistery, of the 12th cent.; excellent Romanesque reliefs on the font (12th cent.); to the right of the choir, Madonna enthroned with two saints and donor, altar-piece by *Caroto* (1513). — To the left of the façade (2nd door on the left) are Romanesque *Cloisters*, the arches resting on double columns of red marble. They contain an antique column and some ancient mosaics (covered). — To the N.E. of the cathedral is the VESCOVADO (Pl. F, 1), or bishop's residence, with a chapel containing three paintings by *Liberale da Verona*, Madonna by *Franc. Morone*, and Raising of Lazarus by *Franc. Caroto* (1531). — The PALAZZO DEI CANONICI, to the N.W. (No. 19), contains the *Biblioteca Capitolare*



with its precious MSS., among which Niebuhr discovered the Institutes of Gaius. (Adm. in the forenoon.) — The adjacent *Ponte Garibaldi* (Pl. E, 1; toll 2 c.), a suspension-bridge, leads to the church of *San Giorgio in Braida*, in Veronetta (see p. 255).

We now follow the LUNGÁDIGE PANVINTO (Pl. E, D, 2), a broad quay ascending along the right bank of the Adige, with a view of the mountains of the Lago di Garda, and soon turn to the left, to visit the church of *Sant' Eufemia* (Pl. E, 2, 3), a Gothic structure of the 13th cent., with Madonnas by *Moretto* (1st altar on the left; injured) and *Dom. Brusasorci* (3rd altar on the right). \*Frescoes (story of Tobias etc.), by *Caroto*, in the Cappella Spolverini, to the right of the choir (injured).

A few paces to the S. of Sant' Eufemia is the CORSO PORTA BÓRSARI, which begins at the Piazza Erbe and leads to the *Porta de' Borsari* (Pl. D, 3), a town-gate, erected under Emp. Gallienus, A. D. 265, in the poor later Roman style.

To the W. this Corso is prolonged by the CORSO CAVOUR (Pl. D, C, 3), one of the chief streets of Verona, in which several handsome palaces are situated. Immediately to the right (No. 10) is the Gothic *Palazzo Ponsoni* (formerly *Pal. de' Medici*). Farther on, to the left, in a small piazza, is the church of *Santi Apostoli* (Pl. D, 3), with very ancient tower and Romanesque apse. In front of it stands a marble statue of *Aleardo Aleardi*, the poet and patriot (1812-78). — Also on the left (No. 19) is the handsome \**Pal. Bevilacqua*, by Sanmicheli, now a technical institute. — Opposite is the small church of *SAN LORENZO* (11th cent. ?), a Romanesque edifice, with round towers on the façade. The interior, restored in 1896-98, has galleries supported alternately by pillars and columns. There are remains of many old frescoes, and in the apse is an altar-piece by *Dom. Brusasorci* (1566). — Then, on the right, No. 38, *Pal. Portalupi*, and No. 44, *Pal. Canossa*, also by Sanmicheli, with a fine portico and court, but with an attica added in 1770.

The neighbouring Piazzetta di Castel Vecchio (Pl. C, 3) affords a picturesque view of the imposing pinnacled *Bridge* of the 14th cent., which connects the *Castel Vecchio* (Pl. C, 3), the castle of Can Grande II. (14th cent.), now a barrack, with the Borgo Trento on the left bank of the Adige (open to passengers during the day).

From the Castello to *San Zeno*, see p. 251. The Stradene San Bernardino leads to the W. to *San Bernardino* (p. 250), while the Corso is prolonged to the S.W. to the *Porta del Palio* (p. 250).

To the S. of the Corso, and connected with it by several streets, lies the PIAZZA VITTORIO EMANUELE (Pl. D, 4) formerly *Piazza Brà* or *Braida* (from 'pratum', meadow), with an equestrian *Statue of Victor Emmanuel II.* On the N. side of the piazza is the *Pal. Malfatti* (formerly *Pal. Guastaverza*), by Sanmicheli.

On the E. side of this piazza rises the famous Roman \**Amphitheatre* (*Arena*; Pl. D, 4), erected under Diocletian about A. D. 290,

and known in German lore as the abode of Dietrich (Theodoric) of Bern, 105 ft. in height, 168 yds. long, and 134 yds. wide. Of the outer wall with its four stories a fragment only now exists.

Around the INTERIOR (entr. from the W. side by arcade No. V; adm. 1 fr., Sun. free; closed at sunset; guide superfluous) rise 43 tiers of steps of grey or reddish-yellow limestone (often restored since the end of the 16th cent., and partly modern), on which 20,000 spectators could sit. An inscription on the second story commemorates the visit of Napoleon I. in 1805, and the restoration carried out by his order. Fine view from the highest steps. Two doors at the ends of the longer diameter afforded access to the arena itself (82 by 48 yds.).

On the E. side of the Arena, in the small Piazza Mura Gallieno, a fragment of the *Late-Roman City Wall* has been preserved.

To the S.W. of the Arena stands the *Municipio* (Pl. D, 4; formerly a guard-house), begun in 1836, which bears several memorial tablets relating to political events and to the inundation of 1882.

The wide VIA PALLONE, beginning behind the Municipio, leads to the S.E., skirting the *Mediæval City Wall* of the Visconti period (now used as barracks), to the *Ponte Aleardi* (Pl. E, 6; toll 2 c) and the *Cimitero* (p. 254).

A little to the S. of the Via Pallone, on the Campo della Fiera (Pl. D, E, 5, 6; horse-market), which occupies the site of a Franciscan monastery, is a chapel (1899; adm. 50 c.) containing a mediæval sarcophagus called the *Tomba di Giulietta*, or '*Tomb of Juliet*'. The whole scene is prosaic and unattractive. Shakespeare's play of '*Romeo and Juliet*' is founded on events which actually occurred at Verona. '*Escalus, Prince of Verona*' was Bartolomeo della Scala (d. 1304). The house of the Capuletti, Juliet's parents, see p. 252.

The W. side of the Piazza Vitt. Emanuele is occupied by the *Gran Guardia Vecchia* (Pl. D, 4; now the corn-market), or old guard-house, begun in 1609 by Dom. Curtoni. Adjacent are the *Portoni*, an old gateway with a tower, probably another fragment of the city-wall of Giov. Galeazzo Visconti.

In the courtyard of the *Teatro Filarmonico*, built by Franc. Galli da Bibbiena (d. 1739), is the MUSEO LAPIDARIO, or *Museo Maffei* (Pl. C, 4), formed by Scipione Maffei (p. 247), containing Roman, Greek, and Oriental inscriptions, and ancient sculptures (under the porticus of the theatre to the left, on the wall, 728. Æsculapius and Hygieia, an Attic votive relief, 4th cent. B.C.). Visitors ring at the iron gate beside the Portoni (adm. 50 c.).

Passing through the Portoni, we reach the CORSO VITT. EMANUELE (Pl. C, B, 4, 5), in which is a *Statue of Michele Sanmicheli*, '*grande nella architettura civile e religiosa, massimo nella militare*'. At the end of the Corso rises the handsome *Porta Nuova* (Pl. B, 6), by Sanmicheli. Outside this gate are the *Stazione Porta Nuova* (p. 243), the *Canale Industriale*, or Adige Canal, completed in 1888, and several factories.

From the Porta Nuova an avenue leads to the N.W. to the \**Porta del Palio* (formerly *Porta Stuppa*; Pl. A, 4), by Sanmicheli, once admired by Goethe. Outside the gate is the moat of the fortress, the bridge over which affords a fine view. — We now follow the Stradone di Porta Palio and the Vicolo San Bernardino on the left to —

**San Bernardino** (Pl. A, 3), of the 15th cent., formerly a monastery-church. We enter from the E. angle, through the pretty cloisters. Above the door to the left of the church is a fresco, St. Bernardino, by *Cavazzola* (if the church-door be closed, ring in the corner to the left).

INTERIOR. 1st chapel on the right: Frescoes of legendary subjects by *Giolfino*. — 2nd altar on the right, Madonna and saints by *Bonsignori* (1485). — 4th chapel on the right: *Domen. Morone*, ceiling-frescoes and life of St. Anthony (restored). — 5th chapel: on the altar-wall, copies from *Cavazzola* (in the Museum); above, Christ on the Cross and SS. John and Mary, by *Fr. Morone* (1498); on the left, Christ parting from his mother by *Carolo*, and three paintings from the Passion by *Giolfino*. — At the end to the right is the entrance to the \**Cappella Pellegrini*, by *Sanmicheli* (1557, restored 1793), with beautiful Renaissance decoration. — In the choir, to the left, Madonna with saints, by *Benaglio*. — Organ of 1481. On the organ-doors are SS. Bernardino and Francis, and (over the portal) SS. Bonaventura and Lodovico, by *Fr. Morone*. — The CLOISTERS and one of the chapels contain frescoes by *Giolfino* (early works). — In the REFECTORY of the monastery, formerly the library, frescoes by *Dom. Morone*, accessible only from the street.

To the N. of this point lies \***San Zeno Maggiore** (Pl. A, 2; reached by the *Vicolo Lunge San Bernardino* or by following the embankment on the Adige, with its fine views, to the N.W. of the *Castel Vecchio*, p. 249), one of the finest Romanesque churches in N. Italy, of most noble proportions, restored since 1870. The interior of this flat-roofed basilica, which dates from the 11th cent., is supported by alternate columns and pillars. The nave in its present form was begun in 1138; the choir dates from the 13th century.

The PORTAL, the columns of which rest on lions of red marble, is embellished with reliefs of Scriptural subjects by *Nicolaus* and *Wiligelmus* (1139). Below, to the right, Theodoric, as a wild huntsman, is speeding headlong to the devil. At the top of the door-posts are the twelve months. The doors are covered with rude bronze reliefs from the Bible and the life of St. Zeno, probably the work of German artists (11-12th cent.).

INTERIOR. In the corner to the right, an ancient octagonal font; behind it, a fresco of St. Zeno (14th cent.). The holy-water basin, by the 1st column on the right, rests on an inverted antique capital. Opposite is an ancient porphyry vase, 28 ft. in circumference; beyond it, a fine Gothic crucifix. — On the Choir Screen are marble statues of Christ and the Apostles (ca. 1200), still retaining traces of colouring. On the wall below are ornaments and figures in coloured low relief. — To the left of the choir, frescoes of the 14th cent., under which are traces of others of the 12th; to the right, frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, flanked with columns of brown marble, resting on a lion and a bull. To the right, above, is a painted marble figure of St. Zeno (d. 390), a fisherman and afterwards Bishop of Verona, ascribed to the 9th century. Gothic choir-stalls. Behind the high-altar, to the right, is an admirable \*Picture (covered) by *Mantegna* (1459): Madonna enthroned, with angels and saints; on the left, SS. Peter, Paul, John, and Augustine; on the right, SS. John the Baptist, Gregory, Lawrence, and Benedict, in solemn attitude and full of individuality, with remarkably rich accessories. (The predella pictures are copies.) — The spacious CRYPt contains the tasteful bronze tomb of St. Zeno, from designs by the brothers *Spazzi* (1889), with seated figures of Religion, Faith, Hope, and Charity.

The lofty battlemented Tower on the N. side of the church, and the Cloisters with elegant double columns, are the last relics of a convent (suppressed in 1770) repeatedly inhabited by the mediæval German em-

perors on their journeys to Rome. On the top floor of the tower are some old Romanesque wall-paintings, and in the cloisters is a small museum of Christian antiquities (see to the well informed sacristan, 1/2-1 fr.).

To the N.W. of S. Zeno is the *Porta San Zeno* (Pl. A, 1), erected in 1540 by Sanmicheli.

We now return from the Piazza Vitt. Emanuele (p. 249) to the N.E. to the Piazza Erbe by the narrow VIA NUOVA (Pl. D, E, 4, 3), the chief thoroughfare of the city since 1391 (corso in the evening).

In the Via Scala, one of the S. side-streets of the Via Nuova, is the church of *Santa Maria della Scala* (Pl. E, 3), with an early-Renaissance portal and frescoes of the school of Stefano da Zevio (in the bell chamber, to the right of the high-altar). — This street is prolonged by the Via San Cosimo, at No. 8 in which (*Marchese Fumanelli*) is a good replica of Seb. del Piombo's so-called 'Dorothea' at Berlin.

In the VIA CAPPELLO, through which the tramway runs S. from the Piazza Erbe (Pl. E, 3), an old house (13th cent.; Nos. 19-25) on the left, now belonging to the town, bears a marble tablet which is said to indicate the house of Juliet's parents (Capuletti; p. 250). The street then takes the name of VIA SAN SEBASTIANO (Pl. E, 3, 4), in which, adjoining the church of *San Sebastiano* (Pl. F, 4), is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, in summer 9-4, on Sun. and holidays 9-12), founded in 1860, and containing numerous records.

In the VIA LEONI (Pl. F, 4), the prolongation of the same street, on the left, immediately beyond No. 3, is the *Arco de' Leoni*, part of a Roman double gateway, coeval with the *Porta de' Borsari* (p. 249), but of superior execution, bearing an inscription partially preserved. Behind it are remains of a still older arch.

Near this is the Gothic church of *San Fermo Maggiore* (Pl. E, F, 4), built at the beginning of the 14th cent. for the Benedictines and afterwards transferred to the Franciscans. The interesting façade is enriched with brick and marble. On the left side of the façade is the sarcophagus of Fracastoro (d. 1350), physician of Can Grande I., with ancient Veronese frescoes (14th cent.).

The INTERIOR, entered by the left side-door (visitors knock), has no aisles. Part of it is modernised. Fine old roof in larch-wood. Above the main entrance is a fresco of the 14th cent., the Crucifixion, in polychrome frame. To the left is the monument of the Brenzoni, with sculptures by the Florentine Rosso (p. 247; 1420); above is a much damaged fresco by *Vittore Pisano*, the Annunciation. — 1st altar on the left, three saints by *Giambattista del Moro*. — Over the side-entrance, fresco of the Crucifixion (14th cent.); in the chapel to the left, Altar-piece by *Caroto* (1525), Madonna, St. Anna, and the Child in clouds, with four saints below. — In an adjoining space, behind a railing, is the monument of the physician Gir. della Torre, by *Riccio* (the bronze reliefs, now in the Louvre, are here replaced by copies). — Chapel on the left of high-altar, St. Anthony with four other saints, by *Liberale da Verona*. — 3rd altar on the right in the nave, Trinity, Madonna in clouds, Tobias and the angel, and a saint, by *Franc. Torbido*. — Near the marble pulpit (1396) are frescoes by *Martino da Verona*.

From the sacristy steps lead down to the LOWER CHURCH, an interesting Romanesque edifice (1030), adorned with frescoes.



## b. Left Bank of the Adige (Veronetta).

The Via Leoni ends at the iron **Ponte delle Navi** (Pl. F, 4), which was erected in 1893 on the site of two stone bridges destroyed by inundations of the Adige in 1757 and 1882. It affords a good survey of the choir and transept of San Fermo, and also up the river to the Castello San Pietro (p. 255). — A little way above the bridge, on what was formerly an island, stands the spacious church of **SAN TOMMASO** (Pl. F, G, 3, 4), without aisles, and with open roof, containing a fine altar-piece by *Girol. dai Libri*: SS. Sebastian, Rochus, and Job (last altar on the right).

Just below the bridge, on the Lungadige Porta Vittoria, is the \***Palazzo Lavezzola Pompei** (Pl. F, 5), erected by *Sanmicheli* about 1530. It now belongs to the town and since 1854 has contained the **MUSEO CIVICO** (open in summer 9-4, in winter 9-3, on holidays from 10 a.m.; adm. 1 fr.), which has been enlarged and rearranged since 1904. Director, *Prof. P. Sgulmero*. No catalogue.

**GROUND FLOOR.** In the three front rooms to the right of the entrance are prehistoric antiquities from the lake-dwellings of the Lago di Garda, from the country round Verona, and from the Euganean hills, and Roman antiquities from the province of Verona. — In the I. Court, Roman altars and tombstones; in the passage into the II. Court, Mediaeval sculptures and architectural fragments. The two adjacent rooms on the right contain natural history collections (fine fossils from Monte Bolca). — In the II. Court, Roman architectural fragments, inscriptions, and marble sculptures.

The \***Pinacoteca** or picture-gallery, on the first floor, contains works chiefly of the Veronese school. Veronese masters: *Stefano da Zevio*, Madonna in a rose-garden; *Giov. Badile*, Madonna and saints; *Girol. Benaglio*, Madonna and saints; *Franc. Benaglio*, Madonna; *Liberale da Verona*, Adoration of the Magi, St. Sebastian, Descent from the Cross; *Franc. Bonsignori*, Madonna, Madonna enthroned with saints (1484); *Giov. Maria Falconetto*, Legendary scenes; *Nico. Giolfinio*, Madonna; *Franc. Caroto*, Madonna and Adoration of the Holy Child (early works), St. Catharine, Christ washing the disciples' feet, with the Madonna and David in the clouds, Tobias and the three archangels, Holy Family (under Giulio Romano's influence); \**Franc. Morone*, Trinity with John the Baptist and Mary, Madonna, St. Catharine and the donor; \**Girol. dai Libri*, Adoration of the Child, with richly detailed landscape, Madonna enthroned, with SS. Rochus and Sebastian. Baptism of Christ, Madonna in clouds, with SS. Andrew and Peter, Holy Family with Tobias and the angel (fine landscape; 1530); \**Cavazzola*, Holy Family (early work); St. Bonaventura, Christ and St. Thomas, with Descent of the Holy Spirit and Ascension in the background, Five scenes from the Passion, from San Bernardino, 1517 (Scourging of Christ and Christ crowned with thorns, Gethsemane, Descent from the Cross, with the Adige and the Castello San Pietro in the background, Bearing of the Cross), Madonna with angels, saints, and donor (1522), also from San Bernardino, the master's last work, recalling the school of Ferrara in its colouring; *Franc. Torbido*, Tobias and the angel. — Also numerous miniatures by *Liberale da Verona*, *Girol. dai Libri*, and others, and frescoes by *Martino da Verona*, *Franc. Morone* (Baptism of Christ, with medallions of the Evangelists, Madonna with four saints), and others.

Venetian masters: *Jac. Bellini*, Crucifixion (restored); \**Carlo Crivelli*, Madonna and angels (an early work); *Giov. Bellini*, Madonna (an early work); *P. Veronese*, Portrait of Pasio Guarienti (1556), Madonna with saints and donors, Entombment; *Giov. Batt. Zelotti*, Allegory of music (fresco). — There are also a few Dutch and German works (*Style of Altdorfer*, Portrait of the Vicar Kolb). — Two side-rooms contain engravings, and medallions by *Vitt. Pisano* and others.



To the S. of the *Porta Vittoria* (Pl. E, 5) is the **Cimitero**, laid out on a grand scale, with its cypress avenue and handsome gateway adorned with groups in marble by Spazzi. In the interior are Doric colonnades, a lofty dome-church, and a number of large monuments in marble. It is open till sunset.

Opposite the cemetery is the *Ponte Aleardi* (Pl. E, 6), leading to the *Via Pallone* and the *Piazza Vitt. Emanuele* (p. 249). — The avenue on the left bank of the Adige leads to the *Railway Bridge*, which affords a fine survey of the town and environs, and from which we may return to the *Porta Nuova* (p. 250).

In the *Via Venti Settembre*, to the E. of the *Ponte delle Navi*, rises **San Paolo di Campo Marzo** (Pl. F, 5), which contains *Madonnas* with saints by *Girolamo dai Libri* (3rd altar to the right), *P. Veronese* (right transept), and *Bonsignori* (to the left). Over the high-altar, *Madonna* between SS. Peter and Paul by *Giov. Caroto*.

Farther to the E. is the *Vicolo Fiumicello*, leading to the left along a brook to **Santi Nazzaro e Celso** (Pl. H, 4), an originally Gothic church rebuilt in the Renaissance style about 1500.

In the right transept, two \*Paintings on panel, John the Baptist, and SS. Benedict, Nazarius, and Celsus, by *Bart. Montagna*. A Pietà and St. Blaise with St. Juliana, in the sacristy, are by the same artist. In the choir are frescoes by *Farinato*. In the *Cappella di San Biagio* (left transept) is an altar-piece, *Madonna* and saints, by *Bonsignori* (1519), in a fine old frame (accessories by *Girol. dai Libri*, 1527); in the altar-niche, frescoes by *Bart. Montagna* (history of St. Blaise; much damaged); in the dome, faded frescoes by *Falconetto* (1493).

Hence we proceed to the N., through the *Via Muro Padri*, to the *Via Giardino Giusti*, No. 10 in which, to the right, is the entrance to the *Pal. Giusti* and the \***Giardino Giusti** (Pl. G, H, 3, 4; ring at a gate on the right in the court; 20-30 c. to the gate-keeper). This beautiful park contains numerous cypresses, some of them 400-500 years old and 130 ft. in height. The loftily situated view-terrace (ascent through the turret at the back of the garden) commands a beautiful view of Verona, the distant Apennines, Monte Pizzocolo, and the Brescian Alps (evening-light favourable).

A little to the N.E., in the wide *Interrato dell' Acqua Morta*, the filled-in canal that till 1895 separated the island of the Adige from *Veronetta*, lies **Santa Maria in Organo** (Pl. G, 3), a very ancient church, rebuilt by *Sanmicheli* in 1481, with unfinished façade of 1592.

INTERIOR (if main portal is closed, try side-door in the *Via Santa Maria in Organo*). In the nave are \*Frescoes by *Franc. Morone*, representing (right) Adam and Eve, the Flood, Abraham's Sacrifice, Joseph sold by his Brethren, (left) Passage of the Red Sea, Moses receiving the Tables of the Law, David and Goliath, Elijah in the Fiery Chariot. Third altar on the left, *Madonna* and Child, with SS. Martin, Augustine, and two angelic musicians, by *Morone* (1503); 4th altar on the left, *Madonna* with saints, by *Savoldo* (1533). Chapel to the left of the choir, fresco of the Resurrection by *Dom. Brusasorci*. The seats in front of the high-altar are embellished with landscapes by *Cavazzola* and *Brusasorci*. Behind it is a carved ebony and walnut Candelabrum by *Fra Giovanni da Verona*, who belonged to the monastery of this church. \*CHOIR STALLS with intarsia (views of the town above, ornamentation at the sides and below), of 1499, by the same master. Chapel on the right of the choir: Ascension, Shower of manna, Passover, frescoes by *Gioffino*. In the right transept are an altar-piece, St. Francesca Romana,

by *Guercino* (1639), and, on the wall in front, frescoes by *Cavazzola* (St. Michael, St. Raphael with Tobias). — The SACRISTY contains, on the right, intarsias by *Fra Giovanni*, injured by water; the ceiling and friezes, with half-length Portraits of monks and saints, are by *Francesco Morone*; \**Madonna del Limone*, by *Girol. dai Libri*.

From the end of the *Via Santa Maria* in *Organo* the *Via San Giovanni* in *Valle* ascends to the right to the ancient little church of **SAN GIOVANNI IN VALLE** (Pl. G, H, 2), a flat-roofed basilica, borne by columns with very early capitals. Over the entrance is a fresco by *Stefano da Zevio*, and in the crypt are two early-Christian sarcophagi. — The *Vicolo Borgo Tascherio* and the *Via Redentore* lead back to the *Adige*.

In the vicinity, on the slope of the hill to the W. below the *Castello*, lies the **Roman Theatre** (*Scavi Monga'*; Pl. G, 2), which was laid bare in 1904 by pulling down 26 houses. Adm. 50 c.; custodian at *Rigaste Redentore* 2, where the objects which have been discovered are exhibited in three rooms on the first floor. — Above the theatre is the little church of *Santi Siro e Libera* (Pl. G, 2), dating from the time of *Berengarius I.*

Opposite the *Ponte della Pietra*, of which the two arches next the left bank are Roman, begins the ascent to the **Castello San Pietro** (Pl. G, 2; permission from the divisional commandant), a modern barrack on the site of the castle of *Theodoric the Great* (p. 245) and the *Visconti*, ruins of which are still traceable behind the *Giardino Francescatti* (Pl. G, H, 2). Splendid view, which, however, is almost equally good from the terrace before the entrance.

A few paces to the N. of the bridge is the venerable church of **Santo Stefano** (Pl. G, 1). Façade probably of the 11th century. The interior has a flat roof and a raised choir, at the back of which stands the bishop's chair; in the transept are pictures by *Caroto* and *D. Brusasorci*. — Hence the *Via Sant' Alessio* leads to the W. to —

**San Giorgio in Braida** (Pl. F, 1; entrance usually by a side-door on the N.), a church reconstructed in the 16th cent. with the aid of *Sanmicheli*. The interior contains an admirable collection of well-preserved paintings by *Veronese* and *Brescian masters*.

W. wall, over the door: *Tintoretto*, Baptism of Christ; 1st altar on the left, *Franc. Caroto*, St. Ursula (1545); 3rd altar on the left, *Caroto*, SS. Rochus and Sebastian, with predelle (centre figure of St. Joseph modern); above, The Apostles healing a possessed man, by *D. Brusasorci*; in the lunette, Transfiguration, by *Caroto*; 4th altar on the left, *Girolamo dai Libri*, \**Madonna enthroned*, between SS. Zeno and Lorenzo Giustiniani, with three Angels with musical instruments at the foot (1529); 5th altar on the left, *Moretto*, \**Madonna with holy women* (1540), one of this master's best works, with delicate colouring in a silvery tone. At the sides of the organ and opposite, *Romanino* of *Brescia*, Martyrdom of St. George (1540), originally the panel of an organ. By the choir-pillars, *Caroto*, Annunciation. To the right in the choir, *Farinato*, Miracle of the Five Thousand (1603); to the left, *Brusasorci*, the Shower of manna. High-altar-piece (covered): *P. Veronese*, \*Martyrdom of St. George, a masterpiece of the highest rank, in which the horrors of the scene are mitigated by nobility of outline and richness of colour. 4th altar on the right: *Brusasorci*, Madonna with archangels. The beautiful holy-water basin is embellished with bronze figures of John the Baptist and St. George by *Joseph de Levis* and *Angelo de Rubis*.

From this point by the *Porta San Giorgio* (1525) and the adjoining grounds to the *Ponte Garibaldi* (Pl. E, 1), see p. 249.

FROM VERONA TO COLOGNA, steam-tramway in 2¼-3 hrs., starting outside the Porta Vescovo (comp. Pl. I, 5). — 2 M. **San Michele**, the birthplace of the architect *Michele Sanmicheli* (p. 245), with the round church of *Madonna di Campagna*, planned by him (splendid Alpine view from the dome). About 1½ M. to the N. rises the pinnacled castle of *Montorio* (13th cent.), formerly the property of the Scaligers. The tramway then passes *San Martino* (p. 264), *Caldiero* (p. 264), *Seave* (p. 264), *San Bonifacio* (p. 264), and *Lonigo* (p. 264), at the W. base of the *Monti Berici*, and reaches the little town of *Cologna Veneta*, the inhabitants of which are busily engaged in the culture of silk, hemp, rice, and vines. The tower of the town-hall and the ruined castle date from the 13th century.

From Caldiero a steam-tramway runs to the N. in the *Val d'Ilasi* to (7½ M.) *Tregnago*, viâ (1¾ M.) *Colognola* (580 ft.), surrounded in antiquity by Roman villas, and (4½ M.) *Ilasi*, the church of which contains a fine fresco by Stefano da Zevio (Madonna with angels). In the park of the adjacent *Villa Perez-Pompei* is a ruined mediæval castle. 7½ M. *Tregnago* (1015 ft.; rustic inn), has a ruined castle of the 13th century. Thence we may proceed to the N.E. viâ *Croce del Vento*, *Rancani* (2205 ft.), and *Castelvero* (1845 ft.) to (2¾ hrs.) *Vestena Vecchia* (1105 ft.); in the vicinity, on the *Alpone*, are some massive basalt columns. A road leads hence to the N.W. viâ *Vestena Nuova* to (3½ M.) *Bolca* (2925 ft.), on the verge of the *Purga di Bolca* (3060 ft.; views), an ancient crater. The surroundings of Bolca are rich in fossils.

From Tregnago we may visit also the E. part of the *Tredici Comuni*, still to a certain extent a German-speaking 'enclave' on Italian soil, on the S. slope of the *Monti Lessini*, the extensive ridge between the valley of the Adige and the *Val d'Astico* (p. 263). The chief village is *Giazza* (2485 ft.; Alb. Faggioni), 10½ M. to the N. of Tregnago. Excursions (guide, Dom. Gaule): ascent of the *Cima di Posta* (p. 269; 7 hrs.); over the *Passo della Lora* to (6 hrs.) *Recoaro* (p. 269); through the *Val dei Ronchi* to (6 hrs.) *Ala* (p. 22).

The beautiful *Val Pantena*, in the W. part of the *Tredici Comuni*, is visited from Verona direct: diligence of the *Impresa Salvetti* daily to (3 hrs.) *Bellori* and (6 hrs.) *Boscochiesanova*; carr. 10 fr., best ordered at *Boscochiesanova*. The road leads viâ the smiling villages of *Quinto* (near the *Villa Thiene*, designed by Palladio), and a little to the W. of the so-called *Pantheon* (a subterranean Roman temple near *Santa Maria in Stelle*), *Cuzzano*, *Grezzana* (545 ft.), the chief place in the valley, with an interesting campanile, and *Lugo* to *Bellori* (tolerable inn), where it forks. The right branch leads to *Boscochiesanova* (3620 ft.; Alb. Torre), a favourite summer-resort of the Veronese and a good starting-point for mountain ascents in the *Monti Lessini* (guide, *Simone Faccio*), to the left to (2¼ M.) *Ponte di Veia* (1975 ft.), in a rocky district. A footpath leads to the (¼ hr.) natural \*Arch of the same name. The adjacent caves do not repay a visit.

Another STEAM TRAMWAY, starting outside the *Porta Nuova* (comp. Pl. B, 6), connects Verona with (10 M.) *Zevio*, (18½ M.) *Albaredo*, and (22½ M.) *Coriano*.

From Verona viâ *Domegliara* to *Gardu* and *Caprino*, see p. 236.

## 42. From Verona to Mantua and Modena (Bologna, Florence).

63½ M. RAILWAY in 2-4 hrs. (fares 11 fr. 85, 8 fr. 30, 5 fr. 35 c.; express 13 fr. 5, 9 fr. 15 c.); to Mantua (25½ M.) in ¾-1½ hr. (fares 4 fr. 80, 3 fr. 35, 2 fr. 15 c.; express 5 fr. 25, 3 fr. 70 c.).

Verona, see p. 243. The line traverses a rich plain, dotted with



## MANTOVA.

1 : 18.000

0 100 200 300 400 500

Metri.

Metri.

Lago Superiore

Amitea  
Virgilliano  
Lanza  
Lana

Portazzolo

P. Carlo D. A.

Staz. Ferro-

Ospedal  
civile

Banca  
Agricol

Teatro  
Sociale

Pal.  
Municipal

S. M. Muri

Case di C.  
Roman.

giustizia

Staz. della  
Tramvia

Pustaria

Pal del T

Casino  
della Grotta  
Tiro

Port  
Care



trees. Near Mantua are fields of rice. Fine Alpine view. — 7 M. *Dossobuono*.

Dossobuono is the junction of the VERONA AND ROVIGO RAILWAY (62½ M., in 3¼ hrs.). Stations unimportant. — 29 M. *Cerea* (p. 263). — 33½ M. *Legnago*, a town of 2700 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, is also a station on the Mantua and Monselice line (p. 263). It was the birthplace of *Giov. Batt. Cavalcaselle* (1827-97), the art critic. — 62½ M. *Rovigo*, see p. 377.

11 M. *Villafranca di Verona* (175 ft.; Alb. del Sole), with a ruined castle (12th cent.), where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 3½ M. to the N.W. of Villafranca and 5 M. to the S.W. of Sommacampagna (p. 218) lies *Custozza*, where the Italians were defeated by the Austrians in 1848 and 1866 (chapel-house). — 23 M. *Sant' Antonio Mantovano*.

The train now passes the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by the French on 20th Feb., 1810. The citadel and the town are connected by the *Argine Mulino* (a mole 475 yds. in length), which divides the lakes formed here by the Mincio into the *Lago Superiore* (W.) and the *Lago di Mezzo* (E.).

25½ M. *Mantua*. Station (Pl. A, 3) to the W. of the town.

**Mantua.** — **Hotels.** AQUILA d'ORO (Pl. a; B, 3), Corso Umberto Primo, with frequented restaurant, R. 2-2½, omn. ½-¾ fr.; SENONER (Pl. b; B, 3), Via della Posta, with restaurant, R. 2, omn. ¾ fr., plainer. — In summer the mosquitoes at Mantua are troublesome.

**Cafés:** *Caffè alla Posta*, *C. alla Borsa*, *C. Veneziano*, all in the Corso Umberto Primo.

**Photographs at Prem's**, opposite the Aquila d'Oro.

**Post & Telegraph Office** (Pl. B, 3), Via della Posta.

**Cab** per drive 75 c. (at night 1 fr.), first hr. 1 fr. 50 c., each following ½ hr. 50 c.

**Chief Sights** (1½ day): *Sant' Andrea*; Cathedral; Reggia; Museo Civico; Palazzo del Tè. The hurried traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Tè, which may be seen in ½ hr., and then to the Piazza Erbe or Piazza Sordello.

*Mantua* (65 ft.), Ital. *Mantōva*, a very ancient town founded by the Etruscans, with 31,100 inhab. (3000 Jews), is a provincial capital. Its situation, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, is unhealthy. Since the Austrian régime Mantua has belonged to the Quadrilateral (p. 244), but it is probably about to be dismantled.

Mantua is mentioned as the home of *Virgil*, who was born at the ancient *Andes* (3 M. to the S.E., near the village of Pietole), but it was not a place of importance till the middle ages. In 1276 the citizens elected *Pinamonte Bonacolsi*, and in 1328 *Luigi Gonzaga*, as 'Capitano del Popolo', and to the dynasty of the latter the town owed its prosperity. The Gonzagas fought successfully against Milan and Venice, and extended their territory, while they were liberal patrons of art and science. *Giovanni Francesco II.* (1407-44), the first marquis, invited the learned *Vittorino da Feltre* to Mantua, and through him made his court a renowned centre

of culture and education. He was succeeded by *Lodovico III.* (1444-78). The beautiful and accomplished *Isabella d'Este* (1474-1539), sister of Alphonso, Duke of Ferrara, and mother of Eleonora of Urbino, was the wife of *Giovanni Francesco III.* (1484-1519). She carried on a lively correspondence with the most eminent men of her time, and with judicious taste collected valuable books, pictures, and antiquities. In 1530 *Federigo II.* (1519-40) was raised to the rank of duke by Charles V., and in 1536 he was invested with the marquise of Monteferrato; a monument of his reign is the Palazzo del Tè (p. 262). In 1627, when Charles de Nevers, a member of a French collateral line, ascended the throne, the Mantuan war of succession broke out, and Emperor Ferdinand II. declared the fief forfeited. On 18th July, 1630, Mantua was stormed and sacked by the Austrians. Although the emperor, hard pressed by the Swedes, was obliged to conclude peace in 1631, the town never recovered from this blow. *Carlo IV.*, the last duke, taking the French side in the Spanish war of succession, was declared an outlaw in 1703; Monteferrato was awarded to Piedmont, and Mantua to *Austria*, of whose supremacy in Italy it became the chief support. After a long and obstinate defence by General Wurmser the fortress capitulated to the French on 2nd February, 1797. By the Peace of Villafranca the Austrians retained Mantua although deprived of the rest of Lombardy, but they were compelled to cede it to Italy in 1866.

In the history of ARCHITECTURE Mantua is of importance on account of the buildings of *Leon Battista Alberti* (p. 470) of Florence, who had been summoned to Mantua by Lodovico III. — Mantua also witnessed the labours of several great RENAISSANCE PAINTERS. *Andrea Mantegna* (p. 271) entered the service of Lodovico III. in 1463. In vigour of conception and in the fidelity of his characters he rivals his best contemporaries, while he surpasses them in accuracy of perspective and in his refined taste for beauty of landscape. He died at Mantua in 1506, and was succeeded as court-painter in the following year by *Lorenzo Costa* (comp. pp. 380, 389). When Raphael's pupils were dispersed after his death (1520), *Giulio Romano* (1492-1546), the greatest of them, settled at Mantua in 1524, and there attained so high a reputation as an architect and painter, that Mantua has been called the 'town of Giulio Romano'. After the example of Raphael's work in the Farnesina, he composed mythological decorative paintings, which, though far inferior to their prototype, attract by the richness of the motives and sensuous magnificence of composition, and are important owing to the influence they exercised on later art. *Francesco Primaticcio* and *Niccolò dell' Abbate*, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a link between the French and the Italian Renaissance. Giulio Romano's works must also have influenced the style of *Rubens*, who was court-painter at Mantua in 1600-8, under Vincenzo II.

From the railway-station we follow the quiet Corso Vittorio Emanuele (Pl. A, B, 3), and, crossing the rapid *Rio*, which unites the Lago Superiore and Lago Inferiore, enter the Corso UMBERTO PRIMO (Pl. B, C, 3; formerly *Via Sogliari*), to the arcades of which the traffic of the town is chiefly confined. — A little farther on, in the small Piazza Andrea Mantegna, rises —

**Sant' Andrea** (Pl. C, 2, 3), a building of imposing proportions, and the most important church in Mantua. It was begun in 1472-94 from designs by *Leon Battista Alberti*; the transept and choir were erected in 1597-1600 by *Ant. Viani*; while the dome, designed by *Fil. Juvara*, was not added till 1732-82. The white marble façade, with its spacious portico, is conceived in the style of a classic temple; adjoining it is a square Gothic tower of red brick, with an elegant octagonal superstructure (1414).

The INTERIOR (always open), 110 yds. in length, has no aisles and is covered with massive barrel-vaulting, the sunk panels partly painted. The 1st Chapel on the left (closed) contains frescoes by *Franc. Mantegna* (1516); the tomb of the painter *Andrea Mantegna* (d. 1506), with his bust in bronze by *Gianmarco Cavalli*; also two paintings by *Mantegna*, Holy Family (injured), and Baptism of Christ (restored in 1890). — 2nd Chap. on the left: Madonna enthroned and saints, by *Lorenzo Costa* (1525; much damaged). — Cappella San Longino (5th on the right): Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. The frescoes, designed by *Giulio Romano* (1534-35), represent the Crucifixion; below is Longinus; on the opposite side, the finding of the sacred blood, of which the saint is said to have brought some drops hither (now preserved in the crypt). — The RIGHT TRANSEPT contains the monument of Bishop *Giorgio Andreasi* (d. 1549), executed in 1551 by *Prospero Clementi* (1551; p. 362). The swan is the old heraldic emblem of Mantua. — LEFT TRANSEPT. Chapel on the left: (right) Monument of *Pietro Strozzi* (d. 1529), brought from the former Dominican church, with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). — CHOIR: Martyrdom of St. Andrew, a fresco by *Giorgio Anselmi* (1775), in the apse.

The S.E. side of the busy Piazza Erbe, close by, is occupied by the *Torre dell' Orologio* and the Gothic *Palazzo della Ragione* (Pl. C, 3), originally of the 13th cent. but entirely altered since then. On the N.E. façade of this palazzo, in the little Piazza Broletto, is an ancient relief of *Virgil* (1220).

A little farther on is the PIAZZA SORDELLO (Pl. C, D, 2), in the centre of which rises a monument to the political martyrs of the year 1851. Here are situated two old Gothic palazzi, crowned with battlements, both long in the possession of the Bonacolsi (p. 257), viz. the *Palazzo Cadenazzi* (12-13th cent.), with the *Torre della Gabbia* (180 ft.), named from the iron cage on the S.W. side, and the *Palazzo Castiglioni* (13th cent.). Adjoining the latter is the *Palazzo Vescovile* (18th cent.).

The Cathedral of *Santi Pietro e Paolo* (Pl. C, D, 2), with double aisles and a dome, has a baroque façade (1756) and an unfinished Romanesque tower (12th cent.). The interior, skilfully remodelled about 1545 by *G. B. Bertani* from designs by *Giulio Romano*, has a fine fretted ceiling; the rows of chapels flanking the outer aisles are domed. On the left of the entrance is an ancient Romanesque sarcophagus (12th cent.), and farther on, on the left, are two additions, viz. the early-Renaissance Cappella dell' Incoronata and the Chapel of the Sacrament of 1652. In the sacristy is a fine missal (15th cent.).

The entire quarter between the Piazza Sordello and the Lago Inferiore is occupied by the spacious *Reggia*, or *Corte Reale* (Pl. D, 2, 3), originally a palace of the Bonacolsi (1302) afterwards frequently added to by the Gonzagas, but now in great part unoccupied. The original Gothic façade, with its battlements, is still in good preservation. The original splendour of the palace is still represented in the apartments of *Isabella d'Este* (p. 258) as well as in those altered for *Federico II.* in 1525-31 by *Giulio Romano*. The elegant decorations in the classicist style, now to be seen in

several of the rooms destroyed by the Austrians in 1630, date from the reigns of Maria Theresa and Joseph II. and from the time of the viceroy Eugène Beauharnais (p. 127).

A visit to the palace requires not less than 1 hr. The custodian is to be found until the afternoon under the second large arched gateway to the left (fee 1 fr.).

**Ground Floor.** The so-called *SCALCHERIA*, embellished with fine grotesques and frescoes (hunting-scenes with Diana, etc.), by *Giulio Romano*, is now the solitary relic of the *Appartamento della Grotta*, prepared for Isabella d'Este and once filled with art-treasures.

The **Upper Floor** is reached by means of a handsome staircase dating from 1640. The *SALA DEI DUCHI* is hung with portraits of all the Gonzagas. — The *APPARTAMENTO DELL' IMPERATRICE* was altered under Maria Theresa by *Gius. Piermarini* (p. 166). In the last room is the bed used by Eugène Beauharnais (1812). — The adjoining *SALA DEI FIUMI* is embellished with allegorical figures of the rivers near Mantua, by *Giorgio Anselmi* (1775). In front of it is the new *Giardino Pensile*, or hanging garden. — The *SALA DELLO ZODIACO* has ceiling-paintings of the signs of the zodiac, by *Lor. Costa the Younger*; the mural decorations date from 1808. — The *APPARTAMENTO DELL' IMPERATORE*, altered for Joseph II. in 1783 by *Paolo Pozzo*, has been tastefully decorated by the Mantuan artists, *And. Mores* and *G. B. Marconi*. On some of the walls are painted copies (by *Fel. Campi*) of the tapestry brought hither by Maria Theresa from the church of Santa Barbara. The tapestry itself (copies of Raphael's tapestry in the Vatican) is now in Vienna. Napoleon I. once slept in the first room. — The *PICTURE GALLERY* (*Galleria dei Quadri*) contains unimportant paintings and two portrait-busts by *Bernini*. — The *APPARTAMENTO DUCALE*, built by *Ant. Viani* under Vincenzo I. (1587-1612), is at present empty. — The *\*APPARTAMENTO DEL PARADISO*, consisting of the four little *Camerini* of Isabella d'Este, is interesting for its early-Renaissance decorations, still in tolerable repair. We observe here particularly the intarsia, the beautiful reliefs on the marble door, and the graceful coffered ceiling. The motto of the princess, 'nec spe nec metu', appears several times. The corner-room commands a charming view of the now neglected garden and of the *Lago Inferiore*. In the last room are some remains of the old frieze from the *Sala dello Zodiaco* (see above). — The sumptuous *SALA DEGLI SPECCHI* (room of mirrors) is embellished with frescoes by pupils of *Giulio Romano*. — We now pass through the *APPARTAMENTO DI TROIA*, some of the richly decorated rooms of which are in sad disrepair: *Sala di Manto*, formerly a banquet-room; *Sala del Giuramento*, with a (restored) fresco of Luigi Gonzaga (p. 251) receiving the allegiance of the people; *Sala dei Cimieri*, with charming stucco ornamentation by *Fr. Primaticcio* and a view of the *Castello di Corte*, *Ponte San Giorgio*, *Lago Inferiore*, and *Lago di Mezzo*; *Sala del Trionfo di Giulio Cesare*, so called from the series of nine paintings by *Andrea Mantegna*, now at *Hampton Court*; two rooms with elegant grotesques (adjoined by a loggia and the old hanging garden); *Stanza del Giove*, with a ceiling-painting by *Giulio Romano*; *Sala di Troia*, with frescoes by *Giulio Romano* (poorly restored in 1846); and *\*Sala dei Marmi*, tastefully decorated in the style of the ancient *thermæ*. — The *GALLERIA DELLA MOSTRA*, at one time occupied by the natural history museum, retains traces of its old ceiling-painting by *Giulio Romano*. It overlooks the *CAVALLERIZZA*, or tournament-yard, with its twisted columns, also designed by *Giulio Romano*. — We are finally conducted to the *DWARFS' APARTMENTS* (*Appartamento dei Nani*), adapted to the size of their inmates. — The *SALONE DELL' ARMERIA*, the meeting-place of the council of Mantua convened by Pius II. in 1459, and afterwards an armoury, is not usually shown.

The vaulted passage near the N.E. end of the *Piazza Sordello* leads to the right to the *Piazza Castello*, in which rises the **Castello di Corte** (Pl. D, 2), the old castle of the Gonzagas, built in 1395-



1406 by *Bartolino da Novara*. The castle now contains the *Archivio Notarile* and the *Archivio di Stato*.

The Notarial Archives Office, reached by the staircase on the left, is open during office-hours only (9-4; Sun. & holidays 9-12). Most of the frescoes by *Andrea Mantegna* which once adorned this part of the castle are obliterated, but those in the *CAMERA DEGLI SPOSI* (1474), which are among his finest creations, were badly restored in 1846. Three scenes on the entrance-wall represent \**Lodovico Gonzaga* meeting his son *Francesco* (afterwards cardinal) on his return from Rome. Above the door is a tablet with an inscription, borne by beautiful putti with butterflies' wings. On the other wall is the Family of the Gonzagas with their court: on the left, *Lodovico Gonzaga* with his wife *Barbara*. On the ceiling are portraits of Roman emperors in grisaille; in the spandrels are small mythological scenes; and in the centre is an illusive painting of an apparent opening, through which Cupids and girls gaze down into the room. This last was the model for all subsequent illusive paintings of the kind.

The upper rooms, now occupied by the State Archives, were used by the Austrians as a prison for political prisoners.

In the little Piazza Santa Barbara, to the right of the Piazza Castello, and belonging to the same imposing pile of buildings, is the church of SANTA BARBARA (Pl. D, 2), a handsome Renaissance building by *Giov. Batt. Bertani* (1565). Over the high-altar, the Beheading of St. Barbara, by *Dom. Brusasorci*. By the same master are the angel-musicians on the wall to the left and the angels with torches on the right.

To the N.W. of the Piazza Sordello is a vast space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the PIAZZA VIRGILIANA (Pl. C, 2), with a handsome arena, the *Anfiteatro Virgiliano*, beyond which, from the parapet towards the Lago di Mezzo, a view of the Alps is obtained.

The vaulted passage on the S.E. side of the Piazza Broletto (p. 269) leads to the new PIAZZA DANTE ALIGHIERI (Pl. C, D, 3), with a monument of Dante (1871). To the right in this square is the —

PALAZZO DEGLI STUDI (Pl. C, 3), built in 1763, now containing the Library, the *Archivio Storico Gonzaga*, and the \**Museo Civico*, which includes a number of interesting antiques, from Sabbioneta (p. 263), etc.; gratuity  $\frac{1}{2}$ -1 fr.

The museum occupies a long gallery on the first floor. To the left of the entrance, 2. Bust of youthful infernal deity (so-called Virgil); 9. Melpomene; 16. Sarcophagus-relief, Revenge and flight of Medea; 26. Torso of a boy (so-called Narcissus); 29. Sarcophagus-relief, Labours of Hercules; 31. Greek tomb-relief, funeral supper and sacrifice; 36. Female torso; 43. Satyr and Nymph (relief); 56. Sarcophagus-relief, destruction of Troy; 58. Fragment of an altar; 59. Fragment in relief, Two satyrs with musical instruments beside an altar; 65. Fragment of a statue (so-called Narcissus); 69. Sarcophagus-reliefs (marriage, sacrifices, and barbarians before an emperor). — In the adjoining room, on the right, the so-called 'Seat of Virgil' and inscriptions. We now return to the hall. End wall, 148. Greek tomb-relief. Side-wall, 161. Late-Greek tomb-relief with a man and wife; adjacent, 158, 164. Bacchic reliefs, probably imitations of antiques executed at the Renaissance period; 168. Bust of Aesculapius; 171. Relief, Throne with attributes and eagle of Jupiter; 180. Torso of an athlete; 184. Roman portrait-bust of the time of the Republic; 186. Fight between Romans and Gauls; 187. Decorative relief, Dionysius



and satyrs at the vintage; 190. Roman portrait-bust of the Republican period; 192. Marcus Aurelius as a boy wearing the cap of the Salii; 194. Bust of one of the Dioscuri. — In the centre, \*198. Torso of Venus (much damaged); \*210. Apollo, a marble copy of an archaic bronze statue in the museum at Naples; 225. Greek sepulchral urn; 237. Statue from a tomb of a youth represented as Hermes. — At the end of the window-wall, \*276. Greek tomb-relief, Youth with a small servant. — Opposite, to the right of the door, no number, Fine bronze portrait-head of a woman. Farther to the left, 281. Colossal female head; 287. Bust of Homer; 292. Roman portrait; 309. Votive relief to a demi-god; 318. Sarcophagus-relief, Venus and Adonis; 320. Tombstone of a Roman trumpeter; 324. Fragment of a statue of Artemis; \*328. Caryatid; \*336. Bust of Euripides.

The building on the S.E. side of the Piazza Dante, erected in 1767, but with a modern façade (1890) in place of the original classicist façade by Gius. Piermarini, accommodates the *Reale Accademia Virgiliana di Scienze e Belle Arti* (Pl. D, 3), founded by Maria Theresa, and the MUSEO PATRIO (entr., Via dell' Accademia 23; fee  $\frac{1}{2}$  fr.).

On the ground-floor are inscriptions, mediæval and modern sculptures (bust of Francesco II., by *Gianmarco Cavalli*), prehistoric antiquities, etc. — On the first floor are frescoes from Mantuan churches, paintings, old plan of Rome (15th cent.), die-stamps from Mantua, Bozzolo, Guastalla, Monferrato, etc. On the end-walls of the last room is an early \*Work by *Rubens*, cut into two parts, representing the Gonzaga family adoring the Trinity (1604).

Near the Porta Pusterla is *San Sebastiano* (Pl. B, 4; no admission), the earliest Renaissance church built in the shape of a Greek cross, erected in 1459 from the designs of Leon. Batt. Alberti.

Outside the gate is the \**Palazzo del Tè* (Pl. A, B, 5; contracted from Teietto?), erected on the site of a stud-farm of the Gonzagas as a country-house for Federico II. in 1525-35 by *Giulio Romano*, and decorated with frescoes and grotesques from his designs by *Fr. Primaticcio*, *Benedetto da Pescia*, *Rinaldo Mantovano*, and others. Morning light best for the main rooms. The palace now belongs to the town; entr. by the N. door (visitors ring; fee 1 fr.).

ANTECHAMBER, to the right of the entrance, Sun and Moon; modern mural decorations. In the two anterooms are the arms of the Gonzagas and scenes from Ovid (much defaced). 1ST ROOM (Sala dei Cavalli) to the left, the favourite Horses of Duke Frederick Gonzaga; fine coffered ceiling. — 2ND ROOM (Sala di Psiche), \*Myth of Psyche and Bacchanalians (the latter restored, the upper paintings are in better preservation). Opposite the entrance, Polyphemus. *Franc. Penni* (1528) assisted in the decoration of this room. — 3RD ROOM (Camera delle Medaglie). In the lower ovals, Fishing, Market-place, Gladiatorial combats, etc.; on the ceiling, representation of the zodiac (in relief), etc. — 4TH ROOM (Sala di Fetonte), with beautiful \*Stucco Ornamentation and imitations of ancient busts, by *Primaticcio* (1528), Fall of Phaëton, and many smaller pictures. Then a fine open LOGGIA (Grande Atrio), History of David (1533-34). — 5TH ROOM (Sala degli Stucchi), with a frieze by *Primaticcio* (Emp. Sigismund entering Mantua in 1433), and stucco figures of Hercules and Mars. — 6TH ROOM (Sala di Cesare), Frieze of Putti, by *Primaticcio*. — The 7TH ROOM is the *Sala de' Giganti*, extolled by Vasari, with walls fantastically adapted to the painting, which was executed chiefly by *Rinaldo Mantovano* (1532-34), but has been much restored (representing the Fall of the Giants, figures 14 ft. in height). Lastly several CABINETS, with charming Raphaelite decoration, and an oblong bath-room with shell-ornamentation.

On the other side of the neglected garden is the *Casino della Grotta*, with its exquisite little rooms and its grotto encircling a small garden.

*Giulio Romano's House* (Pl. B, 4) is No. 14, Via Carlo Poma. The *Pal. di Giustizia* (No. 7; opposite), with its colossal hermæ, was also built by him.

From Mantua to Cremona, see p. 269.

Light railways to *Brescia* (p. 249), to *Asola*, to *Ostiglia*, and to (26 M.) *Vidua* (p. 248). — The last-mentioned line passes (19½ M.) *Sabbioneta*, which, under *Vespasiano Gonzaga* (1531-54), general of Charles V. and Philip II., became the model of a small princely residence-town of the Renaissance period. It was well fortified and had broad, straight streets, a mint, an academy, a library, a printing-office, etc. Faded traces of the former splendour linger in the *Municipio*, formerly the *Palazzo Ducale*, with frescoes and stucco-embellishments by Bern. Campi and Alberto Cavalli of Cremona, and in the *Palazzo del Giardino*, the summer-palace, charmingly decorated within by Bern. Campi and others. Adjoining the latter is the *Galleria Ducale*, or former museum of antiquities. The *Theatre*, built in 1588-90 by Vinc. Scamozzi, follows the general plan of the theatre in Vicenza (p. 267). In the handsome *Chiesa dell' Incoronata* is the tomb of *Vespasiano Gonzaga*, with a seated figure of the deceased, by Leone Leoni.

FROM MANTUA TO MONSELICE, 52 M., railway in 2¼-3 hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.). At (23½ M.) *Cerea* we join the Verona and Rovigo line (p. 257), which we follow to (28½ M.) *Legnago* (p. 257).

37½ M. *Montagnana* (52 ft.; *Arena; Trentino*), a town of 3500 inhab., the well-preserved mediæval fortifications of which, with their pinnacled walls and towers, amply repay a visit. In the picturesque Piazza stands the Gothic *Cathedral*, with Renaissance door and choir, two altar-pieces by Buonconsiglio (1511 and 1513; retouched), etc. The neighbouring *Pal. del Municipio* is ascribed to Sanmicheli (p. 245) and contains a painting by Buonconsiglio in the large hall (spoiled by restoration). Near the Porta San Zeno is the *Pal. Pisani*, by Palladio, containing a chapel with the tomb of the Venetian admiral Pisani.

47 M. *Este* (49 ft.; *Albergo Cavallino; Centrale*, R. 1-1½ fr.), the ancient *Ateste*, is a little town with 10,800 inhab. and a mediæval town-wall, at the S. foot of the Euganean hills. It contains the now ruinous ancestral residence of the House of Este (p. 379), which was rebuilt in 1338 by *Ubertino da Carrara* (p. 277); the *Porta Vecchia* with a clock-tower; the *Cathedral*, of elliptical plan with a lofty choir (with a painting by Tiepolo, Este saved from the plague by the prayers of St. Thecla); and the church of *San Martino*, with a leaning tower. The church of *Santa Maria delle Consolazioni* contains a Madonna by Cima da Conegliano (1504). The *Museo Nazionale Atestino*, opened in 1902 in the *Palazzo Mocenigo* (16th cent.), contains a rich collection of prehistoric remains from the lake-dwellings and cemeteries of the neighbourhood, including the *Situla Benvenuti* and other fine bronze pails; and also a number of Græco-Roman antiquities, among which may be mentioned the 'Lapide del Venda', a boundary-stone of 141 B.C., and a Greek relief of the Medusa, dating from the early imperial epoch. — The *Casa Benvenuti* commands a view of the Alps and of the Apennines. — From Este to *Arqua Petrarca*, see p. 378.

52 M. *Monselice*, station on the Padua and Bologna line (p. 378).

The train crosses the Po by an iron tubular bridge beyond (32½ M.) *Borgoforte*, an unimportant place dominated by an old castle. — 37½ M. *Suzzara* (Rail. Restaurant; Alb. Passera).

FROM SUZZARA TO PARMA, 27½ M., railway in 1¼-2 hrs. (fares 5 fr., 3 fr. 50, 2 fr. 50 c.). The chief station is (7½ M.) *Guastalla* (Alb. *Leon d'Oro*), a small town near the Po, with 2700 inhab., which from 1588 to 1746 was the seat of a lateral branch of the Gonzagas. In the market-place is the bronze Statue of Ferdinand I. Gonzaga (d. 1557 at Brussels), by Leone Leoni. From Guastalla to *Reggio*, see p. 364. — 27½ M. *Parma*, see p. 364.

FROM SUZZARA TO FERRARA, 51 M., railway in  $2\frac{3}{4}$ - $3\frac{1}{2}$  hrs. The chief stations are ( $21\frac{1}{2}$  M.) *Poggio Rusco* (p. 307), ( $30\frac{1}{2}$  M.) *Sermide*, on the right bank of the Po, and, beyond the *Bonifica di Burana*, a large tract of land (210,000 acres) which was drained in 1812-99, ( $40\frac{1}{2}$  M.) *Bondeno*. — 51 M. *Ferrara*, see p. 379.

After passing (42 M.) *Gonzaga-Reggiolo* we enter the district of *Emilia* (p. 355). — 54 M. **Carpi** (98 ft.; *Leon d'Oro*), a town of 7200 inhab. and an episcopal see, with an old *Palace*, which from 1327 was the residence of the *Pio* family. Alberto Pio (1475-1531), a pupil of Aldus Manutius and a patron of Ariosto, built the handsome *Palace Court* (in the chapel, frescoes by Bernardino Losco), and began the *New Cathedral* after plans by Baldassare Peruzzi (ca. 1514). In the interior, to the left, a Christ by Begarelli (p. 372), two statues by Prospero Clementi, and a pulpit of the 11th century. The *Loggia* opposite the cathedral and the *Colonnades* also testify to the taste and culture of this prince, who was expelled by Charles V. in 1525. A street leads from the Loggia to the Franciscan church of \**San Niccolò*, founded in 1493 (nave by Peruzzi?). Behind the palace is the *Old Cathedral* (La Sagra), founded in 751 and altered after 1515. The ancient Romanesque portal has been inserted in the façade designed by Peruzzi; the interior contains the Gothic tomb of Manfredo Pio (1351). Close by is a Romanesque campanile (1217-21). The church of *San Francesco*, rebuilt in 1682, contains the beautiful tomb of Marco Pio (d. 1418).

From Carpi to *Correggio* and *Reggio*, see p. 364.

58 M. *Soliera*. —  $63\frac{1}{2}$  M. **Modena** (p. 372).

### 43. From Verona to Venice. Vicenza.

$71\frac{1}{2}$  M. RAILWAY in  $2\frac{1}{2}$  hrs. (fares 13 fr. 25, 9 fr. 35, 6 fr. 5 c.; express 14 fr. 70, 10 fr. 30 c.). Dining-cars are attached to some of the express trains, and some have no 2nd class. Finest views generally to the left. — The 'train de luxe' between Cannes and Vienna (see p. 23) is available on this section ( $1\frac{3}{4}$  hr.; fare 20 fr.).

*Verona* (Porta Vescovo), see p. 243. The line traverses an extremely fertile district, planted with vines, mulberries, and maize, and intersected with irrigation-trenches. To the left appears San Michele (p. 256). —  $31\frac{1}{2}$  M. *San Martino Buonalbergo* (145 ft.), with the high-lying *Villa Musella*, amidst cypresses. —  $71\frac{1}{2}$  M. *Caldiero*. Excursion to the *Monti Lessini*, see p. 256. — The warm mineral springs of ( $81\frac{1}{2}$  M.) *Bagni di Caldiero* were known to the Romans; they rise out of the basalt rock and contain iodine. — We next pass *Soave*, once belonging to the Scaligers, on the slope to the left, presenting a good picture of a mediæval fortified town.

$121\frac{1}{2}$  M. *San Bonifacio* (p. 256). On a hill to the N. is *Monteforte Arcôle*,  $31\frac{1}{2}$  M. to the S., was the scene of the battles of 15-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. *Lonigo* (steam-tramway to the village,  $4\frac{1}{2}$  M. to the S.E., see







p. 256). To the right appear the *Monti Berici*, a chain of volcanic hills, with large quarries worked from antiquity to the present day. — 20 M. *Montebello Vicentino*. The handsome château belongs to Count Arrighi. Beautiful view towards the mountains (left); on a hill, the ruined castles of Montecchio (p. 269). Then (25 M.) *Tavernelle* (light railway to *Valdagno* and to *Chiampo*, see p. 269). — 30 M. *Vicenza*.

**Vicenza. — Hotels.** ROMA (Pl. a; B, 3), Corso Principe Umberto, near the Porta Castello, with trattoria and small garden. R. 2½-3, omn. ½ fr., variously judged. — TRE GAROFANI (P. c; B, 2), in the narrow Contrada delle Due Rode, R. 2, omn. ½ fr., good, though unpretending; CAVALLETTI (Pl. d; C, 3), Piazza della Biava, quite unpretending.

**Cafés.** *Garibaldi*, Piazza de' Signori; *Nazionale*, in the Corso.

Cab from station to town 75 c. (at night, 1 fr.); first hr. 1½, each additional hr. ¼ fr.; trunk 25 c.

**Post & Telegraph Office** (Pl. C. 2), in the Corso.

**Chief Sights** (1 day): Corso Principe Umberto and Piazza de' Signori, with the Basilica Palladiana (p. 266); Palazzi in the Contrada Porti and Contrada Giacomo Zanella (p. 267); Teatro Olimpico (p. 267); Museo Civico (p. 266). In the afternoon: Madonna del Monte (p. 268) and Rotonda (p. 268). — The *Festa della Rua*, a popular festival, takes place on Sept. 1st.

*Vicenza* (130 ft.), the ancient *Vicetia*, capital of a province and see of a bishop, with 24,300 inhab., lies at the N. base of the *Monti Berici* (see above), on both sides of the *Bacchiaglione*, at its confluence with the *Retrone*. Although closely built, the town possesses many interesting palaces, to which, with the picturesque environs, a short visit may profitably be devoted.

Vicenza, like most of the larger towns of N. Italy, boasted in the 15th cent. of a SCHOOL OF PAINTING, which, though it was strongly influenced by Mantegna (born here in 1431, but active in Padua and Mantua alone), and never produced masters of the highest rank, yielded results of considerable importance. The gallery and the churches (Cathedral, Santa Corona) of Vicenza contain numerous works by *Bartolomeo Montagna* (ca. 1450-1523), of Orzinuovi. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Durer, boldly defined. *Giorgio Vasari*, surnamed *Marescalco* (d. 1537), resembling the Venetians both in conception and colouring, ranks as the second master of note. His chief works are the Pietà in the Museum (p. 267), and the Madonna at San Rocco (p. 268). — In the 16th cent. Vicenza lost its importance as a school of painting, but attained a high reputation in the province of ARCHITECTURE, having given birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristic of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early-Renaissance was too apt to revel. His finest churches are at Venice (comp. p. 290), but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

We enter the town by the W. gate, *Porta del Castello* (Pl. B, 3). Immediately to the right, at the S. end of the narrow Piazza del Castello, is the *Palazzo Giulio Porto*, formerly called *Casa del Diavolo*,

a large unfinished palace by Palladio, with two stories united by a row of Corinthian columns with a rich cornice.

To the left, at the beginning of the CORSO PRINCIPE UMBERTO, which intersects the entire town, lies the *Palazzo Bonin* (Pl. B, 3), by Vinc. Scamozzi. On the right, opposite the church of *San Filippo Neri* (1719), stands the *Palazzo Loschi* (18th cent.). — The Strada Loschi, the next cross-street on the right, leads to the —

**Duomo** (Pl. B, 3), consisting of a broad and low Gothic nave with wide vaulted arches, side-chapels in place of aisles, a Renaissance choir, much raised, and dome, and a crypt of the 18th century. In the 4th chapel to the left are frescoes and a Madonna with saints by *Bart. Montagna*, in an old frame; in the 5th to the right is a Death of the Virgin by *Lor. Veneziano* (1366). — To the right in the piazza is the *Vescovado*, or episcopal palace, with a façade of 1819; the court (1543) contains to the right an elegant little early-Renaissance arcade by Tomm. Fromentone (1494).

We return to the Corso. On the left is the *Palazzo Thiene*, and farther on, beyond the Contrada Pozzo Rosso (p. 268), is the *Pal. Braschi* (usually known as the *Casino Vecchio*), two Gothic edifices of the 15th century. On the right, beyond the Contrada Cavour, is the handsome *Palazzo Porto* (formerly *Pal. Trissino-Baston*), by Scamozzi (1588-1662). Opposite is the Contrada Porti, see p. 267.

The Contrada Cavour leads to the handsome PIAZZA DE' SIGNORI, with two columns of the Venetian period. Here rises the **\*\*Basilica Palladiana** (Pl. C, 2, 3), with its grand colonnades in two stories, the lower Doric, the upper Ionic, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These colonnades, begun in 1549 but not finished until 1614, are among *Palladio's* earliest works. On the first floor is a large hall with a finely vaulted wooden roof (key at the police-office in the Municipio; gratuity 30-50 c.) The slender red brick tower is 270 ft. in height. Adjacent, at the corner of the Piazza della Biava, is the *Tribunale*. — Opposite the Basilica is the unfinished *Loggia del Capitano* (p. 272), also by Palladio (1571), overladen with plastic embellishments; it now belongs to the Municipio. Adjoining it on the right is the *Monte di Pietà*, erected in 1704 for the *Biblioteca Bertoliana*, by Ant. Muttoni. — On the S.W. side of the Basilica rises a *Statue of Palladio* in marble, by Gaissani (1859).

We return to the Corso, in which, to the left, beyond the Contrada Giacomo Zanella (p. 267), are the *Pal. Da Schio* (Gothic, with early-Renaissance portal) and, at the end of the Corso, the *Casa di Palladio*, the façade of which was once painted (1566). We next reach, on the right, in the Piazza Vittorio Emanuele, the —

**Museo Civico** (Pl. C, 2), established in the *Pal. Chiericati*, one of *Palladio's* finest edifices, seriously injured in 1848, but restored in 1855 (open daily 11-2, free; 9-11 and 2-4, fee 1/2-1 fr.).

**GROUND FLOOR:** Roman antiquities from an ancient theatre. — The **UPPER FLOOR** (entr. to the left in the court) contains the \**Pinacoteca*. Antechamber. End-wall to the left: no number, *Tiepolo*, Madonna on the terrestrial globe; 2. *Jac. Bassano*, Senators before the Madonna; opposite, no number, *Strozzi*, Christ in the house of Simon the Pharisee. The cabinets contain ancient terracottas and bronzes, medals, etc. — Room I (to the left): to the right, \*6. *Van Dyck*, The four ages (an early work). — Room II. Entrance-wall, 38. *Titian* (?), Resurrection of Christ, a sketch; opposite, 12. *Paolo Veronese*, Madonna and two saints (injured). — Room III. Entrance-wall, 17. *Antonello da Messina*, Ecce Homo; 18. *Cima da Conegliano*, Madonna in an arbour, the earliest signed work of this master (1489, tempera; injured); opposite, 31. *Memling* (here attributed to *Amberger*), Portrait (injured); 3. *Memling*, Crucifixion, with saints and monks (early work); farther on, 28. *Paolo da Venezia*, Altar-piece (1333). — Room IV contains the chief works of the Vicenza School. *Montagna*, 2. Madonna enthroned, with four saints and angel-musicians, below is a predella, 3. Adoration of the Child, both early works (ca. 1480), in tempera; 5, 6. Madonnas; 8. Presentation in the Temple; 17. Madonna between SS. Onuphrius and John the Baptist. *Buonconsiglio*, 21. St. Catharine, \*22. *Pietà*, an early work in tempera, very impressive. — V. Room. Portraits. — The following rooms contain engravings; in the last but one, modern glass from Murano; in the last, drawings and manuscripts of *Palladio*, etc., and coins. — On the other side of the anteroom are rooms with inferior pictures. — The **NATURAL HISTORY COLLECTION** contains valuable fossils (a fish, a palm, a crocodile, etc.), most of them found near Vicenza.

In the vicinity is the \***Teatro Olimpico** (Pl. C, 2; custodian on the E. side at No. 3; fee 1/2 fr.), begun by *Palladio* in 1579, completed in 1584, after his death, by *Scamozzi*, and inaugurated by the performance of the 'Edipus Tyrannus' of Sophocles. *Palladio* adhered generally to the precepts of Vitruvius as to the construction of ancient theatres, but the building is far from being a mere imitation. The auditorium rises in thirteen semi-oval tiers, while the orchestra and the two-storied stage lie 5 ft. below the level of the seats. The three door-openings at the back of the stage afford views of ascending streets, in curiously deceptive relief.

The most interesting churches and many fine palazzi are to be found in the quarter to the N. of the Corso. The Contrada di Santa Corona, diverging just before the E. end of the Corso, leads to the Dominican church of **Santa Corona** (Pl. C, 2), a Gothic brick edifice of 1260-1300, with a plain façade.

**INTERIOR.** 2nd altar on the left, Five saints by *Bart. Montagna* (in rich Renaissance frame); 4th altar on the left, Madonna of the 14th cent., with angels by *Fogolino* (ca. 1530); 5th altar on the left, \*Baptism of Christ by *Giovanni Bellini*, in a fine frame, a late work and one of the finest productions of the master (about 1501?). Chapel to the right of the choir, two fine Gothic mural monuments (15th cent.).

The Contrada Santo Stefano, opposite, a little to the right, leads to **Santo Stefano** (Pl. C, 2); in the left transept, *Palma Vecchio*, \*Madonna enthroned with SS. Lucia and George, an admirable example of his middle period (best light in the morning).

Opposite, to the left, in the Contrada Giacomo Zanella, stands the unfinished *Palazzo Thiene* (now the *Banca Popolare*), the front designed by *Palladio* (1556), the back part facing the Contrada Porti, being an early-Renaissance structure. Opposite to it, in the

last-named street, rises the richly ornamented **PALAZZO PORTO-BARBARAN** (Pl. B, C, 2), by *Palladio* (1570), and at the N. end of the street, to the left, are the Gothic *Pal. Porto*, with an attractive early-Renaissance portal of 1481, and two *Palazzi Colleoni*, of which one is Gothic with a fine colonnade and staircase, the other by *Palladio*.

We now follow the Contrada di Riale to the W. to the Contrada San Lorenzo, at the end of which, in the piazza of the same name, stands the fine Gothic church of **SAN LORENZO** (Pl. B, 2; 1280-1344), containing the tomb of *Bart. Montagna* (p. 265), the Renaissance mural monument of *Leonardo Porto* (d. 1562), and, in the chapel to the left of the choir, frescoes by *Montagna* representing scenes from the life of St. Peter (injured). — In front of the church is a *Statue of Giacomo Zanella* (1820-88), the poet, by C. Spazzi (1893).

In the S. part of this street, known as the Contrada Pozzo Rosso, is (left) the *Palazzo Valmarana* (Pl. B, 2), by *Palladio* (1566).

In the W. part of the town is **SAN ROCCO** (Pl. A, 2), with a high-altarpiece by *Buonconsiglio*, Madonna enthroned with SS. Sebastian, Bernard, Peter, and Paul, remarkable for its fine colouring (1502).

The route to the pilgrimage-church of Madonna del Monte on MONTE BERRICO is either through the Porta San Giuseppe (Pl. C, 3; before passing through which we observe the *Ponte San Michele*, crossing the Retrone, by *Palladio*); or to the right from the railway station, past the *Villa Arrigoni* (Pl. C, 4) and across the railway, to the arcade leading to the church. This passage, 710 yds. long, was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. At the cross-roads (Pl. C, 5; 295 ft.) a fine view is obtained of the town and the Venetian Alps. The church of **MADONNA DEL MONTE** (Pl. C, 6), a little farther up, rebuilt in 1668 by *Ag. Borella*, is in the form of a Greek cross with a dome. The present left transept was the original church (1428); in the sacristy: *Bart. Montagna*, \**Pietà* (1500). The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *P. Veronese* (1572), torn to pieces in 1848, but restored with the aid of the copy in the Pinacoteca.

From the above-mentioned cross-roads a road leads to the E. along the hill (comp. Pl. C, D, 5), from which a (2 min.) foot-path diverges to the right, passing the *Villa Fogazzaro* and the *Villa Valmarana* (with frescoes by Tiepolo), to the famous, but now dilapidated \***Rotonda** by *Palladio* (now the *Villa Zanini*), which lies 10 min. farther on, at the N.E. base of the Monti Berici. It is a square building with Ionic colonnades surmounted with pediments. In the centre is a circular domed hall. Visitors are generally admitted (except on Sun. afternoon) by the door of the farm, to the right of the main entrance (knock; fee 1½ fr.).

The *Cimitero*, to the N.E. of the town (through the Borgo Scroffa, Pl. D, 1), contains the tomb of *Palladio* (d. 1580).

FROM VICENZA TO RECOARO, 25 M. Steam Tramway to Valdagno, 19¼ M., in 2 hrs. (fares 2 fr. 40, 1 fr. 20 c.), starting near the railway-station

(Pl. A, 3). Principal stations:  $4\frac{1}{2}$  M. *Tavernelle* (p. 265); 7 M. *Montecchio Maggiore* (235 ft.; Alb. Rosa d'Oro), with the imposing *Villa Cordellina* (frescoes by Tiepolo; to the right), commanded by two ruined castles; 8 M. *San Vitale*, whence a branch-line runs to *Arzignano* and *Chiampo*, while our line ascends the *Agno Valley* between the basaltic spurs of the Alps.  $19\frac{1}{4}$  M. *Valdagno* (870 ft.; Alb. *delle Alpi*), a small town with 6800 inhabitants. — Hilly road thence (6 M.; diligence thrice daily in 1 hr. 10 min.; one-horse carr. 4, two-horse 7 fr.) to the finely situated chalybeate *Baths of Recoaro* (1460 ft.; Gr. *Hôt. Giorgetti*, pens. 8-12 fr., *Eden Hotel*, at the springs; Alb. *alla Fortuna*, Alb. *Trettenero*, *Città di Genova*, etc., in the town; *Reale Stabilimento Idroterapico e Kinesiterapico*, a large bath-house), visited annually by 7-8000 persons in the season (June Sept.). Mountain-tours: from the *Rifugio Schio* (1880 ft.), 3 hrs. to the N.W., to (2 hrs.) *Vallarsa* (see below), the *Baffelan* (5875 ft.), the *Cornetto* (6240 ft.), the *Pasubio* (7325 ft.), and the *Cima di Postà* (7189 ft.; p. 255); over the *Passo della Lora* to *Giazza* (p. 256) — A good road (omn. to *Rovereto*, p. 21) leads from *Recoaro* over the *Passo Non* (2200 ft.) to (7 M.) *Vall dei Signori* (see below).

A RAILWAY (20 M., in 1 hr.; fares 3 fr. 35, 2 fr. 40, 1 fr. 50 c.) runs from *Vicenza* to the N. by (8 M.) *Dueville* and ( $13\frac{1}{2}$  M.) *Thiene* (Alb. della *Luna*), with a château containing frescoes by P. Veronese, to *Schio* (635 ft.; *Croce d'Oro*, near the cathedral, R. from  $1\frac{1}{2}$  fr.), a town with 10,200 inhab. and extensive wool-factories, the largest of which is the *Lanificio Rossi*. Sign. A. Rossi (1819-98; statue in front of the factory) founded a workmen's colony, rebuilt the church of *Sant' Antonio Abbate*, and erected the figure of a *Weaver* (by *Monteverde*). The cathedral of *San Pietro* is of the 18th century. The cemetery is worthy of a visit. *Schio* is a good starting-point for excursions. — From *Schio* a steam-tramway runs N. to (12 M.) *Arsiero* (1165 ft.; Alb. *Bortolan*), the chief place in the *Val d'Astico*; another to the W. to ( $2\frac{1}{2}$  M.) *Torrebelvicino* (850 ft.).

The HIGHROAD to ROVERETO from *Vicenza* skirts the mountains, viâ (11 M.) *Malo* (380 ft.) and ( $15\frac{1}{2}$  M.) *Schio*, to (18 M.) *Torrebelvicino* (see above): thence it ascends the valley of the *Leogra*, viâ (21 M.) *Valli dei Signori* (1150 ft.; see above), to the ( $28\frac{1}{2}$  M.) *Piano della Fugazza* (3195 ft.; *Hôt. Dolomiti Meridionali*, pens. 7-10 fr.), the boundary between Italy and Tyrol; and finally descends the valley of the *Arsa*, viâ (31 M.) *Vallarsa* (2675 ft.; inn), to ( $44\frac{1}{2}$  M.) *Rovereto* (p. 21).

From *Vicenza* to *Treviso*, see R. 45.

Between *Vicenza* and *Padua* are (35 M.) *Lerino* and ( $39\frac{1}{2}$  M.) *Poiana di Granfion*. To the S., the *Monti Euganei* (p. 376).

$48\frac{1}{2}$  M. **PADUA**, see p. 270. From *Padua* to *Venice* viâ *Fusina*, see p. 278.

To the left, as the train proceeds, are seen the distant Venetian Alps. At (52 M.) *Ponte di Brenta* (46 ft.; p. 278) we cross the *Brenta*. —  $58\frac{1}{2}$  M. *Dolo* (26 ft.; p. 278). — Near (61 M.) *Marano* a canalized arm of the *Brenta* is crossed. To the left is the Venetian advanced fort of *Carpenedo*.

$66\frac{1}{2}$  M. **MESTRE** (13 ft.; *Railway Restaurant*), a town with 6500 inhab., is the junction for the lines viâ *Treviso* and *Udine* to *Pontebba* and *Vienna* (R. 6) and to *Gorizia* and *Trieste* (R. 48a), for the line viâ *Portogruaro* and *Monfalcone* to *Trieste* (R. 48b), and for the electric light railway to *San Giuliano* (*Venice*, p. 278). — *Venice*, rising from the sea, now comes into view. Beyond *Fort Malghera* (left) the train reaches the BRIDGE (222 arches of 31 ft. span; length  $21\frac{1}{3}$  M.) by which it crosses the *Lagune* in 8 minutes.

$71\frac{1}{2}$  M. **VENICE**, see p. 281.



## 44. Padua.

**Railway Stations.** 1. *Principal Station* (Pl. D, 1), outside the *Barriera Mazzini*, 1 M. from the *Piazza Cavour*, for the *Verona-Venice* (R. 43), *Padua-Bassano* (R. 45), and *Venice-Bologna* (R. 51) routes. — 2. *Stazione Santa Sofia* (Pl. E, 3), for the lines to *Fusina* and *Venice* (p. 278), to *Pieve*, and to *Conselve* and *Bagnoli*.

**Hotels.** *GRAND HÔTEL SAVOYE & CROCE D'ORO* (Pl. a; D, 4), *Piazza Cavour*, R. 3-4½, omn. ¾-1 fr., with restaurant, variously spoken of; *ALB. FANTI STELLA D'ORO* (Pl. b; D, 3), *Piazza Garibaldi*, R. 2½-4, omn. 1 fr., good; *ALB. DELLO STORIONE* (Pl. e; C, D, 4), *Via Municipio*, with steam-heating, both very fair, with frequented restaurants. — *ALB. & TRATTORIA AL PARADISO* (Pl. c; D, 3), *Piazza Garibaldi*, R. 1½-2½, plain but good; *ALB. CROCI BIANCHE* (Pl. f; D, E, 5), *Piazza del Santo*, frequented by pilgrims; *ALB. LEONE BIANCO*, near the *Piazza Cavour*; *ALB. RISTORANTE ALLA STAZIONE* (Pl. d; C, D, 1), near the principal station, R. 2 fr., quite unpretending.

**Cafés.** *Pedrocchi* (Pl. C.P; D, 4), near the *Piazza Cavour*, an imposing edifice with marble halls and columns, open all night; *Posta*, opposite *Pedrocchi's*; *Gaggian*, *Piazza Vittorio Emanuele Secondo*; *Guerrana*, at the corner of the *Piazza Garibaldi*. — *Restaurants* at the hotels; *Stoppato*, at the *Ponte Altinate* (Pl. D, 3); *La Rotonda* (Pl. C, 1), open-air restaurant with a summer-theatre, on the bastion beside the *Barriera Mazzini*. — *WINE* at the *Fioschetteria Fratelli Penasa*, *Via Turchia*, behind *Pedrocchi's*, with cold viands.

**Cabs.** 'Broughams' with one horse: to or from the station 1 fr., luggage 40 c., 1 hr. 1½ fr., each additional hour 1 fr.; drive in the town 50 c., at night 25 c. more.

**Electric Tramway** (10 c., Sun. and holidays 15 c.) from the main station through the principal streets to *Bassanello* (comp. Pl. C, 8). — **OMNIBUS** (10, at night 30 c.) from the main station to the *Piazza Cavour* (Pl. D, 4).

**Bookseller** (also photographs). *Libreria all' Università*, in the University (p. 271). — **Post & Telegraph Office** (Pl. D, 4) near the *Piazza Cavour*.

**Chief Attractions** (1½ day). 1st Day. Morning: *Piazza dei Frutti* and *Piazza Erbe*, with the *Salone* (p. 272); *Piazza dell' Unità d'Italia* (p. 272); *Piazza del Santo*, with the church of *Sant' Antonio* (p. 273); *Museo Civico* (p. 275). Afternoon: *Scuola del Santo* (p. 274); *Cappella San Giorgio* (p. 275); *Botanic Garden* (p. 276); *Santa Giustina* (p. 276). — 2nd Day. *Madonna dell' Arena* (p. 277); *Eremitani* (p. 277).

**Padua** (40 ft.), Ital. *Padōva*, Lat. *Patavium*, the capital of a province and see of a bishop, with 49,000 inhab., lies on the *Bacchiglione*, which flows through it in several branches. Its tortuous streets are generally flanked with low and narrow 'Portici' or arcades, but some of the chief thoroughfares have been widened by the removal of the portici. The outer quarters consist largely of gardens. Some of the numerous bridges over the different arms of the river date from the Roman period. Excellent drinking-water is brought from the neighbourhood of *Dueville* (p. 269).

**Padua**, according to the *Virgil*, traces its origin to *Antenor*, the mythical King of *Troy*, brother of *Priam*, and under *Augustus* was the wealthiest town in Upper Italy. All the ancient monuments were afterwards destroyed during the immigration of the barbarian hordes. In the middle ages the town, which fell into the hands of *Ezzelino da Romano* in 1237-59, sided with the *Guelphs*, and in 1318 it appointed *Jacopo da Carrara* to the *Signoria*. The princes of this family were much harrassed by the *Scaligers* of *Verona* and the republic of *Venice*, and at length succumbed in 1405, when *Padua* was annexed to *Venetia*. The *University*, founded by *Bishop Giordano* in 1222, and extended by *Emp. Frederick II.* in 1238,











rendered Padua a very famous seat of learning throughout the middle ages and the Renaissance period.

In the HISTORY OF ART Padua is also an important place, its reputation as the chief seat of Italian learning having attracted many artists. The Florentine masters *Giotto*, *Paolo Uccello*, *Fra Filippo Lippi*, and *Donatello* found abundant occupation here. The native artists were introduced to the antique by the classical scholars; and the school of art founded here by *Francesco Squarcione* (1397-1474) exhibits a peculiar *doctrinaire* character. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and caused young artists to make drawings from these models. The austere style peculiar to the Paduan pictures is perhaps due to this *doctrinaire* training of the artists and to the influence of Donatello. The greatest master of the Paduan school, which materially influenced that of Venice in the 15th cent., was *Andrea Mantegna* (p. 266), who exhibits an almost northern, Albrecht-Dürer-like severity of style. The chief work of his early period is in the church of the Eremitani. A distinguishing characteristic of the school is its predilection for richness of decoration, for which Squarcione's collection doubtless supplied abundant models.

From the *Main Railway Station* (Pl. D, 1) we follow the tramway-line through the *Barriera Mazzini* and across the piazza of that name (Pl. C, 2), adorned since 1903 with a bronze statue of *Mazzini* (p. 74), to the (6 min.) centre of the town. — In the adjoining *PIAZZA PETRARCA* (Pl. C, 2) rises a monument to *Petrarch* (p. 377), erected in 1874. — On the N. side of the piazza stand the *Church of i Carmini* and the *Scuola del Carmine* (now a baptistery; sacristan in the cloisters), with sadly-damaged 16th cent. frescoes from the lives of Christ and St. Joachim, Anna, and Mary.

Left of the altar: *Titian*, Meeting of Joachim and Anna, executed in 1511, at the same time as the frescoes in the *Scuola del Santo* (p. 274; badly injured); on the end-wall, *Dom. Campagnola*, Birth of Christ and Adoration of the Magi; the others are by inferior masters.

Near the *Piazza Petrarca* are the *Ponte Molino* (Pl. C, 3) and a *Tower*, bearing the (modern) inscription, 'mesto avanzo di nefanda tirannide: Ezzelino eresse 1250', which recalls the tyranny of *Ezzelino da Romano* (p. 280). From the bridge the *Via Dante* leads direct to the *Piazza dell' Unità d'Italia* and the *Cathedral* (p. 272).

In the meantime we follow the tramway to the left, traversing the *Via Garibaldi*, from which the *Via Giovanni Cittadella* leads to the left to the *Madonna dell' Arena* and the *Eremitani* (p. 277). The *Via Garibaldi* brings us to the *PIAZZA GARIBALDI* (Pl. D, 3) and the *PIAZZA CAVOUR* (Pl. D, 4), which, with the neighbouring *Via Otto Febbraio* (Pl. D, 4), now form the chief centre of life and business.

In the *Via Otto Febbraio*, to the left, stands the *University* (Pl. D, 4), occupying a building called '*Il Bò*', from a tavern with the sign of the ox which once existed in the vicinity. In the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous names and armorial bearings of distinguished '*cives academici*'. Handsome aula.

Opposite are two streets leading to the W. to the *PIAZZA DEI FRUTTI* and the *PIAZZA ERBE* (Pl. C, 4). At the N.E. angle of the

latter is the *Palazzo del Municipio* (Pl. C, D, 4), of the 16th century. — Between the two Piazzas rises the *Palazzo della Ragione*, briefly called the **Salone**, a '*Juris Basilica*' as the inscription records, erected in 1172-1219. The logge were added in 1306. The name '*Salone*' it derives from its great *Hall* on the upper floor, formed in 1420. Entrance, *Via del Municipio* (by the iron gate to the left); fee  $1\frac{1}{2}$  fr.

The Great Hall, with vaulted wooden ceiling, is 91 yds. in length, 31 yds. in breadth, and 79 ft. in height. By the entrance-wall are two colossal Egyptian statues of Neith, and the '*Petrone*' or '*Pietra del Vituperio*' (*lapis vituperii et cessionis bonorum*), a kind of stone pillory on which defaulting debtors were exposed to the jeers of the populace in the market-place. The hall also contains a large wooden horse which seems to be copied from the horse in Donatello's monument of Gattamelata (p. 273). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy (p. 376). The walls are adorned with 300 frescoes, painted after 1420 by *Giov. Miretto* and others (much retouched), representing the influence of the constellations and the seasons on mankind. — The logge contain Roman inscriptions and other antiquities.

Adjacent, in the PIAZZA DELL' UNITÀ D'ITALIA (formerly *P. de' Signori*; Pl. C, 4), rises the **Loggia del Consiglio**, a fine early-Renaissance work by *Ann. Bassano* (1501), consisting of an open arcade above a broad flight of steps, and containing a statue of Victor Emmanuel II. by *Tabacchi*. The interior, by *Biagio Bigio*, was not completed until 1523-26. In front stands an ancient *Column* (erected here in 1405) with the Lion of St. Mark (p. 245).

At the end of the piazza, where the castle erected by *Uberlino da Carrara* (p. 277) in 1338-44 formerly stood, is the *Pal. del Capitano*, once the seat of the Venetian governor, which was rebuilt by *Falconetto* in 1532, with a Renaissance portal and an imposing clock-tower. Of the castle of the Carrara there only remain the *Sala dei Giganti* in the *University Library* (Pl. B, 4), with a portrait of Petrarch by *Altichiero* (the other frescoes by *Altichiero*, *Avanzo*, and *Guariento* were completely retouched in 1540), and a fragment of a two-storied loggia in the court of the *Scuola Reale Carrarese* (entr. *Via dell' Accademia*).

The **Cathedral** (Pl. B, 4), with an unfinished façade, was built by *Andr. della Valle* and *Ag. Righetto* in 1551-77, in the late-Renaissance style. The *Treasury* (*Tesoro*) contains miniatures of the 12-15th centuries and handsome ecclesiastical vessels. Adjoining the cathedral on the N. is the *Baptistery*, an elegant brick structure of the 12th cent., adorned with frescoes of 1380, ascribed to *Giusto Padovano* (opened by the sacristan).

In the adjacent EPISCOPAL PALACE (*Vescovado*) is a hall with portraits of the bishops, painted in fresco by *Montagnana*, and a chapel with charming early-Renaissance decoration (1491). The adjacent library of the Cathedral Chapter contains an interesting painting by *Semitecolo* of Venice (1367).

The *Casa degli Specchi*, *Via del Vescovado* 31 (Pl. B, C, 4), is an elegant Renaissance structure in the style of the Lombardi (p. 290).

From the Via Otto Febbraio (p. 271) the Via San Francesco, skirting the S. side of the university, leads to the *Ponte San Lorenzo* (Pl. D, 4). No. 3358 in this street is *Dante's House* (comp. p. 278). At the corner of the street almost opposite it is a mediæval sarcophagus of 1283, known as the *Tomb of Antenor* (comp. p. 270).

A few paces farther on is the Via del Santo, leading to the right to the (6 min.) **PIAZZA DEL SANTO** (Pl. D, 5). Here, in front of the church, rises the equestrian **\*\*Statue of Gattamelata** (*Erasmus da Narni*; d. 1443), general of the army of the Republic of Venice in 1438-41, by *Donatello*, the first great equestrian monument cast in bronze in Italy since antiquity, completed in 1453.

**Sant' Antonio** (Pl. D, E, 5), the sepulchral church of St. Anthony of Padua (b. at Lisbon, d. 1231; an associate of St. Francis of Assisi), commonly called '*Il Santo*', was begun in 1232; the nave was completed in 1307, and the remainder in 1424. The church was restored in 1749 after a fire and whitewashed in the interior. This unattractive structure is 126 yds. long and 60 yds. broad across the transepts. It has seven domes, heightened in 1424, of which the largest is 125 ft. high. This church is visited every year by crowds of pilgrims.

The modern bronze doors, by *Camillo Boito* (1895), replace the ancient doors of wood. Four Gothic niches in the central portal contain statuettes of SS. Francis, Louis of Toulouse, Anthony, and Bonaventura, the chief saints of the Franciscan order. In the lunette above are SS. Bernardino and Antonio holding the monogram of Christ, a fresco by *Mantegna* (1452).

The **Interior** has recently been repainted. The nave and aisles are borne by twelve pillars; the semicircular choir has eight clustered columns, an ambulatory, and a series of eight chapels. — On the entrance-wall, to the right, is the tomb of Ant. Trombetta, by *Riccio* (1522).

**NAVE.** On the right and left near the beginning are two holy-water basins, with statuettes of John the Baptist, by *Tullio Lombardo* (?), and Christ, by *Tiz. Aspetti*. — By the 2nd pillar on the left, Monument of *Aless. Contarini* (d. 1553), Venetian general, with six slaves as supporters, by *Sanmicheli*, *Al. Vittoria*, and others. By the 2nd pillar on the right, the simple and chaste monument of *Card. Pietro Bembo* (d. 1547), by *Sanmicheli*.

**RIGHT AISLE.** *1st Chapel:* on the left, the sarcophagus of General Gattamelata (see above), and on the right, that of his son *Giovanni da Narni* (d. 1455), probably an early work by *Bart. Bellano* of Padua, a pupil of Donatello.

**RIGHT TRANSEPT.** *Cappella San Felice*, formerly *San Jacopo*, erected about 1372-82 by *Andriolo de Sanctis* of Venice, restored in 1773, with a new organ and frescoes by *Altichiero* (1376), chief representative of the earlier Verona School (p. 215), and his assistant *Aranzo*. Behind the altar, a Crucifixion, in three parts. In the lunettes above and on the side-walls, scenes from the legend of St. James. Best light in the afternoon.

**LEFT TRANSEPT.** *\*Cappella del Santo*, a florid late-Renaissance edifice begun by *Giov. Minello* after *Riccio's* design (1500) and continued by *Jac. Sansovino* and *Falconetto*, with four columns in front, and two elegant corner-pillars; between the arches are the Evangelists. Walls embellished with nine high reliefs of the 16th cent., Scenes from the life of St. Anthony (beginning to the left of the altar): 1. Ordination of St. Anthony, by *Antonio Minello* (1512); 2. Resuscitation of a murdered woman, by *Giovanni Dentone*; 3. Resuscitation of a youth, by *Girolamo Campagna*; 4. Resuscitation of a suicide surrounded by women, by *Jac. Sansovino*; 5. Resuscitation of a child, by *Minello* and *Sansovino* (1528); 6, 7. *Tullio Lombardo* (1525), Discovery of a stone in the corpse of a miser instead of a heart, and Healing of a youth, who having struck his mother in anger had punished himself

by cutting off his leg: 8. Conversion of a heretic by a miracle with a glass, by *Gian Maria da Padova* and *Paolo della Stella* (1529); 9. St. Anthony giving speech to an infant to enable it to prove its mother's innocence, by *Antonio Lombardo* (1505; beautiful, but somewhat cold, and inspired by a study of Greek sculpture). The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble. Beautiful white and golden ornamentation on the ceiling by *Tiziano Minio* (ca. 1540), from designs by *Sansovino*.

LEFT AISLE. Adjoining the Cap. del Santo is the baroque monument of *Caterino Cornaro* (d. 1674), 'Dalmatiæ, dein Cretæ cum summa potestate legatus', by *Giusto le Court*; to the left is the monument of the jurist *Antonio Roselli* (d. 1466), by *Bart. Bellano*.

CHOIR. The marble screen was designed by *Donatello*; on its inner side are twelve reliefs in bronze, from the Old Testament, ten by *Bellano* (1481-88), two (David before the Ark, Judith and Holofernes; the 3rd and 5th to the left) by *Riccio* (1507). The full-length portrait of St. Anthony, by the exit on the left, is said to be the best likeness. — The High Altar, executed in 1446-50 by *Donatello* and his pupils and removed in 1576 to make room for an altar by *Girol. Campagna*, was restored from a not very successful design of *Camillo Boito* in 1895 and adorned with the original sculptures by *Donatello*. Below are twelve charming angelic musicians (largely studio-pieces), a fine 'Deposition in the Tomb, and the symbols of the four Evangelists (studio-pieces). On the antependium are a Pieta and four exquisite 'Reliefs in bronze (Miracles of St. Anthony). On the altar and parapet is a brazen crucifix, with the Virgin, the tutelars of Padua, and four other saints. — By the altar is a bronze 'Candelabrum, 11½ ft. high, by *Riccio*, with a variety of Christian and heathen representations (1507-16).

AMBULATORY. To the left of the Capp. del Santo is the tomb of the jurist *Raffaello Fulgoso* (d. 1427), probably by *Piero di Niccolò* (p. 327). Behind is the *Cappella del Beato Luca Belludi*, with frescoes by *Giusto Padovano* (1382; retouched). Farther on, on each side of the sanctuary, are six national chapels, recently repainted.

The SANCTUARY (adm. 3½ fr. for one or more), added to the church in 1690, contains a collection of admirable 'Goldsmith's Work of the 15th and 16th cent., including the marshal's baton of Gattamelata, a reliquary with the tongue of St. Anthony, a Gothic censer, and a credence plate.

The SACRISTY contains mosaics in wood (freely restored) executed from *Squarcione's* designs by *Lor.* and *Cristof. da Lendinara*. The marble decoration is by *Bart. Bellano* (1469-72). — The adjoining *Cappella del Capitolo* contains some fragmentary frescoes by *Giotto*.

The Gothic CLOISTERS, entered from the S. aisle, with their wide and lofty pointed arches, contain many ancient tombstones.

The *Scuola del Santo* (Pl. D, 5), on the S. side of the Piazza del Santo, the hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes (mostly repainted) from the life of the saint; three of them are by *Titian* (1511). Written catalogue. Best light in the afternoon; fee 50 c.

By the entrance, to the right: \*I. *Titian*, St. Anthony causing an infant to bear witness (see above); II. & III. *Dom. Campagnola*, The stone in the corpse of the miser (p. 273), Miracle of the ass; IV. *Filippo da Verona* (?), St. Anthony appears to the people of Padua and foretells the fall of *Ezzelino* (p. 280); V. *School of Titian*, Death of St. Anthony; VI. *Giov. Constanini* (?), Transferring the bones of the saint; VII. *Girol. del Santo*, Miracle with a glass (see above); VIII. *Filippo da Verona* (?), Meeting of the saint with *Ezzelino*; IX. *Girol. del Santo*, Madonna with SS. Francis and Anthony; X. *Filippo da Verona*, Miracle of the rain; XI. *Titian*, Resuscitation of a woman slain by her jealous husband (injured); \*XII. *Titian*, Curing the boy's leg (p. 273); XIII. & XIV. disfigured; XV. painted in 1775; XVI. also by a later artist; XVII. *Dom. Campagnola*, Resuscitation of a child who had been drowned.



The adjacent **Cappella San Giorgio** contains twenty-one admirable frescoes (1377) by *Altichiero* and *Avanzo* (p. 272).

To the right, below, Legend of St. Lucia; above, Legend of St. Catharine; to the left, above and below, Legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light best.

To the right of the *Scuola del Santo*, at the corner of the *Via Orto Botanico*, is the **Museo Civico** (Pl. D, 6'), rebuilt in 1881 by *Boito*, with a fine façade and staircase, containing the civic *Library*, *Archives*, and *Collections of Antiquities and Paintings* (adm. weekdays 9-4, 1½ fr.; Sun. & holidays 9-1, free). Catalogue in preparation. Director, *Dr. Moschetti*.

In the CLOISTERS are columns, friezes, and other remains of a Roman temple, excavated near the *Casù Pedrocchi* (see p. 270); also numerous Roman tombstones, the Monument of the *Volumnii* (discovered at *Moncelice* in 1879; on the E. side), mediæval coats-of-arms, memorial stones, etc.

On the upper floor, to the left, is the MUNICIPAL PICTURE GALLERY, containing numerous paintings, though few of importance. A *Madonna* by *Romanino* is the gem of the collection.

ANTEROOM. *Riccio*, Half-figures of the *Madonna* and *Mary Magdalen*, from a *Pietà* (from *San Canziano*; 1530). — To the left is the —

SALA EMO-CAPODILISTA (in three divisions). The first two divisions contain Italian printings of the 15-16th cent., mainly Venetian. — 1st Division: To the left, 26. *Style of Cima da Conegliano*. Entombment; 29. *Vincenzo Catena*. *Madonna* with four saints, an early work; \*31. *Marco Basaiti*. *Madonna* between SS. Peter and Libérale; 36. *Morone*, *Madonna* in a beautiful landscape. — 2nd Division: To the left, 175. *Boccaccio Boccaccino*. *Madonna* with two saints. — 3rd Division. Works mainly of the 17th century.

The ADJOINING ROOMS contain the smaller collections. *R. I.* Glass, majolica (incl. the coat of arms of a majolica painter), and porcelain; *R. II.* Costumes, valuable textiles, lace; *R. III.* Bronzes, work in silver, etc.; *R. IV.* Furniture and wood-carving; in the centre, ivory carvings, engraved gems, etc.

The CORRIDOR to the right of the vestibule of the large hall contains paintings (14-18th cent.). 1st Division: to the left, 349. *Squarcione*, Altarpiece in five sections with St. Jerome in the middle (ca. 1450; injured). 2nd Division: to the left, 416. *Jac. Bellini* (?), Christ in Hades, part of the altarpiece mentioned at p. 309; *Giorgione*, Two panels from chests (studio-pieces); 439. *Andr. Previtali*, *Madonna* adored by the donor, an early work (1501). To the right, 536. *Rogier van der Weyden*, Descent from the Cross (copy). 3rd Division: to the left, 461. *Boccaccio Boccaccino*, *Madonna* (in an old frame).

LARGE HALL: End-wall, Flemish tapestry representing a procession of knights; farther on, French tapestry (14th cent.). Paintings: 617. *Dom. Campagnolo*, Beheading of the Baptist; opposite, 648. *Tiepolo*, St. Patrick, Bishop of Ireland, healing a sick man.

LAST HALL. Back-wall: \*669. *Romanino*, *Madonna* enthroned with saints, in a handsome frame, from Santa Giustina (1513); to the left, 663. *Romanino*, Last Supper (1513); 665. *Luca Longhi*, Martyrdom of St. Justina (1562); to the right, 672. *Romanino*, *Madonna* enthroned with two saints (1521).

In the next room: 29 paintings in tempera by *Guariento*, Angel, St. Matthew, *Madonna*, etc., from the chapel of the castle of the Carrara (p. 272). — The LAST ROOMS contain coins and medals of Padua; modern paintings and sculptures. — LIBRARY: Manuscripts, including the *Codice Carrarese* (14th cent.), with seven portraits of princes; collection of books relating to Padua. — ARCHIVES: Original documents concerning the canonisation of SS. Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petrarческа', etc. — We return by a PASSAGE containing prehistoric and Roman antiquities discovered at and near Padua.



In the Via Cesarotti, No. 3950 (E. of Sant' Antonio), stands the *Palazzo Giustiniani* (Pl. E, 5), with two \*Summer-houses built by Falconetto for Luigi Cornaro in 1524, with interesting frescoes and stucco-work in the style of Raphael's logge, which, though dilapidated, form one of the finest monuments of that period.

A little to the S. of the Piazza del Santo, at the end of the Via Orto Botanico (p. 275), lies the BOTANIC GARDEN (Pl. D, E, 6), founded in 1545 (ring at the gate). Director, *Prof. Saccardo*.

The hot-houses to the left of the entrance contain an *Araucaria excelsa* 66 ft. high, dating from 1829, and a small *Livistona australis*. — Close by are a *Vitex agnus castus* planted in 1550 and the superb *Palma di Goethe* (*Chamaerops humilis*), 21 ft. high, planted about 1585, visited and described by Goethe in 1786, and enclosed within a building of its own since 1874. In the wilder portion of the gardens are a hickory (*Carya*), 118 ft. high, planted in 1760, and a huge hollow plane-tree, planted in 1680. The main building contains a valuable library and portraits of eminent botanists of all countries.

The Via Donatello leads to the W. from the Botanic Garden to the large **Piazza Vittorio Emanuele Secondo** (Pl. C, D, 6), formerly the *Prato della Valle*. In the centre is a shady promenade adorned with a double series of 82 statues of illustrious men connected with Padua. In the inner row to the left, *Steph. Bathöri*, *John Sobieski*, *Gustavus Adolphus*, *Livy*, in the outer row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*, etc. This spacious Piazza is deserted except at the time of the fair (*fiëra*), which begins on the festival of St. Anthony (13th June) and lasts for three days. — On the W. side of the piazza is the *Loggia Amulea* (Pl. C, 6), a modern Gothic structure, used by the judges at the horse-races held here annually on 12th June. Below are marble *Statues of Dante and Giotto*, by Vincenzo Vela (1865).

At the S.E. angle of the Piazza is \***Santa Giustina** (Pl. D, 7), a Renaissance church of imposing proportions, begun by *Girol. da Brescia* in 1501, continued by *Al. Leopardi* in 1521-22, and completed in 1532, with the exception of the façade, by *Moroni* of Bergamo. The interior consists of nave and aisles, flanked with rows of chapels; it is 364 ft. long and 98 ft. wide, with a transept 250 ft. long. The aisles are roofed with barrel-vaulting, the nave with three flat domes. The transept and choir terminate in semicircular recesses and are surmounted by four lofty cupolas.

The church is paved with coloured marble. Behind the high-altar, which contains the tomb of St. Justina (d. 303), is the \*Martyrdom of St. Justina, by *Paolo Veronese*. Beautifully carved choir stalls from drawings of *Campagnola* (1560), New Testament subjects above, and Old Testament below. In the chapel on the right of the choir, a Pietà, a large group in marble by *Parodi* (17th cent.). The sacristy contains a terracotta statue of the Madonna by Donatello's assistant *Giovanni da Pisa* (?). The old choir, the only remnant of the original church (entrance by door on the right of high-altar) also possesses fine carved stalls. — The cloister-courts are now inaccessible, being used for military purposes.

The church of *Santa Maria delle Grazie in Vanzo* (Pl. C, 5, 6), to the N.W. of the Piazza Vitt. Emanuele Secondo, contains a

Crucifixion, by Michele da Verona (1505; injured), and a Madonna enthroned with four saints, by Bart. Montagna.

In the *Via Roma* (Pl. C, 5), beyond the bridge, is a round marble tablet in the wall, marking the spot where Ezzelino (p. 280) doffed his helmet and kissed the town-gate on capturing Padua in 1237 (modern inscription).

In the quiet Piazza Eremitani, to the N.E. of the town, is the isolated group of buildings consisting of the *Eremitani* and the *Madonna dell' Arena*.

The *Eremitani* (Pl. D, 3), an old Augustine church of the middle of the 13th cent., restored in 1880, is a long building with painted vaulting of wood, containing \*Frescoes by *Andrea Mantegna* and his contemporaries of the school of *Squarcione*, which are among the most important examples of Northern Italian art.

By the entrance-wall are two painted altars of terracotta, probably by *Giov. Minello*, that to the right with a fresco of 1511. On the right and left are the elaborate Gothic tombs of Ubertino da Carrara (1338-45) and Jacopo (il Minore) da Carrara (1345-50), by *Andriolo de Sanctis* of Venice, brought hither from the church of Sant' Agostino (pulled down in 1820). In the centre of the left wall is the tomb of the jurist Benavides (d. 1582), by the Florentine *B. Ammanati*.

On the walls of the Choir are poor frescoes, ascribed to *Guariento*: Astronomical representations, Scenes from the life of St. Augustine (repainted), etc. — SACRISTY (entrance from the choir, to the left): *Guido Reni*, John the Baptist.

The CAPPELLA SANTI JACOPO E CRISTOFORO, adjoining the right transept, is embellished with celebrated frescoes, now damaged, yet still very attractive, with ornamentation showing the indebtedness of the *School of Squarcione* to its study of the antique. The Evangelists on the ceiling are the poorest, and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists: the two highest scenes, representing St. James as a worker of miracles, and St. James before the king, are by an unknown master (*Bono da Ferrara?*); central section, St. Christopher with the Infant Christ, by *Bono da Ferrara*, Adoration of the giant saint, by *Ansuino da Forlì*. The paintings on the wall and vaulting of the recesses of the choir are by *Niccolò Pizzolo*, an able Paduan, who died young; the Assumption of the Virgin was probably finished by *Mantegna*. By far the most important are the 2 Pictures with which *Andrea Mantegna* completed the cycle between 1453 and 1459. The left wall presents to us the life of St. James from his call to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step. The Execution and Burial of St. Christopher, the lowest pictures on the right wall, subsequently added by *Mantegna*, are sadly injured. — The large terracotta altar-relief of the Madonna and saints is by *Giov. da Pisa*, a pupil of Donatello (p. 271), but has been spoiled by a modern coat of paint.

On the N. side of the piazza in front of the church is the entrance (a battlemented iron gate; if closed, ring; adm. 9-4, 1 fr.: Sun. & holidays 9-2, 20 c.; on certain high festivals, free) to the —

*Madonna dell' Arena* (Pl. D, 3), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, oblong in form, was erected by *Scrovegno* in 1303. Its walls and vaulting are completely covered with a series of \*\*Frescoes by *Giotto*, most of them well preserved (restored by Botti). The period

of their execution is determined by the fact that Dante and Giotto met at Padua in 1306 (comp. pp. xl et seq.). Morning-light best. Catalogues are provided for the use of visitors.

These frescoes represent the HISTORY OF THE VIRGIN AND CHRIST, from the apocryphal Proto-Evangelium and the New Testament, and end, according to ancient custom, with the LAST JUDGMENT, painted on the entrance wall. The lower part of this last work, much injured, was probably executed chiefly by Giotto's pupils, but the master-hand is revealed in the youthful Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The Uppermost Row (beginning to the right of the choir-arch) relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The *Birth of the Virgin* and the *Presentation of the Virgin in the Temple* show scrupulous fidelity to nature. — The SECOND Row begins with the Annunciation (choir-arch), and depicts the youth of Christ and his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the *Adoration of the Magi*, the *Flight to Egypt*, and the *Entry into Jerusalem*. — The grandest flight of Giotto's imagination is seen in some of the paintings in the THIRD Row, mainly devoted to the Passion. The representation of Christ's sorrows as beginning with the *Corruption of Judas* (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed his predecessors in the nobility of his conception of the Sufferer, but has added a most effective and pathetic feature in the small winged angels, who show every degree of sympathy and sorrow. The gem of the series, however, is the *Pietà*, or Christ wept over by the Virgin and his friends, its tone of composition being in admirable keeping with its tragic content. — The LOWEST Row consists of allegorical figures of the Virtues and Vices in grisaille, and leads up to the Last Judgment. The Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in the domain of placid gracefulness as in that of emotion and passion. — The FREScoes IN THE CHOIR (Death, Assumption, and Coronation of the Virgin) are by a later hand, and of little importance. By the rear wall is the monument of the founder of the church (d. 1336). On the altar, in front of this, is a figure of the Madonna by *Giovanni Pisano*, to whom the statue of Scrovegno, in the sacristy, to the left, may also be ascribed.

From the Madonna dell' Arena we may proceed either to the N.W. direct to the Barriera Mazzini (p. 271), or to the S.W. through the Via Cittadella to the Piazza Garibaldi (p. 271).

FROM PADUA TO VENICE VIÀ FUSINA, 26 M., steam-tramway and steamer in 2 $\frac{1}{4}$ -2 $\frac{3}{4}$  hrs. (fares 2 fr. 10, 1 fr. 35 c.). — Most of the tramway-stations are unimportant. At (3 $\frac{1}{2}$  M.) *Ponte di Brenta* (p. 269) we cross the Brenta and then we skirt the *Canale di Brenta*. — 7 M. *Strà*, with the *Palazzo Pisani*, built about 1740 for the Pisani family of Venice by Count *Frigimelica* and *F. M. Preti*, and bought in 1807 by Napoleon I. for Eugène Beauharnais, Viceroy of Italy. It has now been declared a national monument. The magnificent ball-room contains a huge ceiling-painting by *Tiepolo*: the Glorification of the Pisani (1762). There is also a beautiful garden. — 11 M. *Dolo* (Alb. Garibaldi), also a railway-station (see p. 269). — 13 $\frac{1}{2}$  M. *Mira Taglio*, with the villas of many Venetian families. — Passing the Venetian advanced fort of *Oriago*, we reach (18 $\frac{1}{2}$  M.) *Malcontenta*. — 21 $\frac{1}{2}$  M. *Fusina* is the terminus of the tramway. Steamer to Venice, see p. 285.

## 45. From Vicenza to Treviso.

37½ M., Railway in 2-2½ hrs. (fares 5 fr. 50 c., 4 fr., 2 fr. 40 c.).

*Vicenza*, see p. 265. — 10 M. *Carmignano*, beyond which the *Brenta* is crossed.

14½ M. *Cittadella* (160 ft.; *Alb. Roma*; *Cappello*), with 3600 inhab., junction of the Padua and Bassano railway (p. 280). The town, with its well-preserved mediæval \*Walls, was founded in 1220 by the Paduans for protection against the Trevisans, who had built Castelfranco in 1248. The *Cathedral* contains a Last Supper by *Jacopo Bassano*.

21½ M. *Castelfranco Veneto* (145 ft.; *Albergo della Spada*, R. 2 fr.; *Albergo Stella d'Oro*; *Caffè del Genio*, at the Spada), a pleasant country-town with 5200 inhab., in the centre of which rise the towers and walls of its old castle, shaded by venerable plane-trees. This town was the birthplace of the painter *Giorgio Barbarelli*, surnamed *Il Giorgione* (about 1477-1512; comp. p. 291), a marble statue of whom adorns the piazza (1882). Behind the high-altar of the *Cathedral* is a \*\**Madonna with SS. Francis and Liberalis* by that master (1504; restored); in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *Paolo Veronese* and *Batt. Zelotti*, early works brought from the *Villa Soranza* (painted in 1551).

From Castelfranco (or from *Coraudo*, p. 347) a visit may be paid to the *Villa Giacomelli*, near *Masèr*, which may be reached by carriage (68 fr.) in 1¾ hr. (A pleasant détour may be made by *Asolo* or by *Fanzolo*, see below.) — The \**Villa Giacomelli* (formerly *Manin*; not always open), often called *Villa Masèr* from the neighbouring village of *Masèr*, was erected by *Palladio* (1565-80) and is celebrated for its \**Frescoes* by *Paolo Veronese*, executed in 1566-68 for the Venetian patrician *Marcantonio Barbaro*, and ranking among the master's best works. They consist of mythological representations and scenes from social life, grandly conceived, while some of the illusive figures so common in the later period of art are introduced. Thus, by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. In the dining-room, upon its fantastically painted architecture, are seated *Ceres* with her train and *Cupids*. The ceiling of the great hall is decorated with the Councils of the Gods and the Feast of the Gods on Mount *Olympus*. The chapel attached to the villa contains stucco-work by *Al. Vittoria*. — About 4½ M. to the W. of *Masèr*, on a prominent ridge a little above the road to (13½ M.) *Bassano* (p. 280), lies *Asolo* (680 ft.; *Imn*), the city, now unimportant, to which the widowed queen *Catharine Cornaro* retired on her abdication (p. 283). *Catharine* retained her title and signed herself Queen of *Cyprus*, *Jerusalem*, and *Armenia*, and Lady of *Asolo*. There she lived, dispensing justice, founding a pawnshop for the assistance of the poor, distributing corn, gratis, in years of distress, listening to the courtly conversation of *Cardinal Bembo*, and amusing herself in the gardens of her summer-house on the plain (*Horatio F. Brown*). The *Parish Church* contains a fine altarpiece (*Madonna with SS. Anthony Abbas and Basil*) by *Lorenzo Lotto* (early work; 1506).

Several unimportant stations are passed. — 37½ M. *Treviso*, see p. 345.

## 46. From Padua to Bassano.

30 M. Railway in 1½-2 hrs. (fares 4 fr. 20, 3 fr. 15, 1 fr. 95 c.).

*Padua*, p. 270. — The train crosses the *Brenta*. 12 M. *Camposampiero*.

FROM CAMPOSAMPIERO TO MONTEBELLUNA, 17½ M., railway in ¾-1 hr. (fares 2 fr. 20, 1 fr. 65, 95 c.). — 7 M. *Castelfranco Veneto* (p. 279); 11 M. *Panzolo*, with the *Villa Emo*, containing good frescoes by Paolo Veronese and Batt. Zelotti (1551). — 17½ M. *Montebelluna*, see p. 347.

20½ M. *Cittadella* (see p. 279); 25 M. *Rossano*; 26 M. *Rosà*.

30 M. **Bassano** (420 ft.; *Alb. Sant' Antonio*, near the market-place, R. 1½ fr.; *Mondo*, both good), a charmingly situated industrial town of 7600 inhab., is the seat of a bishop. From the 11th cent. it was ruled by the Ghibelline family of the *Ecelini*, the best known of whom was the terrible *Ezzelino da Romano* (d. 1259), who, along with *Enzio* (p. 389), was the champion of the *Hohenstaufen* in N. Italy.

The houses of the long market-place show traces of early façade-painting. Near the market is the CIVIC MUSEUM (10-3, in autumn 10-4; at other times, fee), containing a number of works by the *Da Ponte* family, surnamed *Bassano* from their birthplace.

ROOM I: *Francesco Bassano* (father of *Jacopo*), *Madonna with SS. Peter and Paul* (1509); *Jacopo Bassano* (1510-92; the most eminent of this group of artists, who all paint in his manner), *Nativity of Christ* (1568), and *St. Valentine baptising a dumb girl*, early works; *Leandro Bassano* (d. 1623; son of *Jacopo*), *Portrait of the Podestà Capello*. Also *Palma Vecchio*, *Madonna and saints*, a late work. — ROOM III: The original models of *Canova's Venus and Hebe*, and casts of *Canova's* works. An adjoining room contains a collection of memorials of that master, Venetian engravings (*Fountain of Love*, etc.) and drawings by eminent artists.

The CATHEDRAL, on the N. side of the town, beyond the *Piazza del Terraglio* (view), contains paintings by *Jacopo Bassano*: right, *Assumption of the Virgin*, with portraits of *Charles V.*, the *Doge of Venice*, the *Pope*, etc.; left of the high-altar, *Adoration of the Child*; right, *Martyrdom of Stephen*. — In the church of *San Giovanni Battista* are a large stucco relief of the *Baptism of Christ*, by *Giov. Minelli*, and pictures by *Jacopo Bassano*. — The old palace is now partly occupied by the arciprete (dean).

The promenades encircling the town command beautiful views of the Alps and their foot-hills and of the brawling *Brenta*, spanned by a picturesque timber bridge. — In the suburb *Borgo Leone* is the *Villa Parolini*, with a beautiful park.

*Bonaparte* defeated the *Austrians* under *Wurmser* at *Bassano* on 8th Sept., 1796, four days after the battle of *Rovereto*, having marched hither from *Trent* in two days. The covered timber bridge over the *Brenta* occupies the place of one blown up by the *French* on that occasion. — In 1809 *Napoleon* erected the district of *Bassano* into a duchy and conferred it upon *Maret*, his secretary of state.

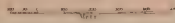
**Possagno** (1080 ft.; *Alb. Socal*), *Canova's* birthplace, beautifully situated at the base of *Monte Grappa* (5825 ft.), 10 M. to the N.E. of *Bassano*, is reached by a good road (diligence twice daily in about 2¼ hrs.), passing *Romano*, the birthplace of *Ezzelino*, and *Crespano*. The domed church,





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in the style of the Pantheon, built at Canova's expense, contains his tomb, an altar-piece painted by him, and a fine bronze relief of the Entombment. The *Palazzo*, as his house is called, contains models and casts of his works.

From Bassano to *Cornuda* viâ *Asolo* and *Masèr*, see pp. 279, 347; to *Trent* viâ *Tezze*, see p. 21.

## 47. Venice.†

The **Railway Station** (Pl. C. D, 3) is at the N.W. end of the Canal Grande. The town-office is at *Puoli's*. *Piazza di San Marco* 118, N. side: *Sleeping Car Co's Agent*, the Inspector at the station. — Gondolas (p. 283; with one rower 1 fr., at night 1 fr. 30 c., with two rowers double fare; each light article of luggage 5 c., heavy box 20 c.) are always in waiting. The precaution of noting the gondolier's number should never be omitted. There are also the small steamers mentioned at pp. 284, 285, which ply till about midnight (hand-luggage free; trunks or cycles not carried). The **LIDO EXPRESS** (p. 284) plies in summer only.

**Arrival by Sea.** The sea-going steamers (p. 285) anchor in the *Bacino di San Marco*, opposite the *Riva degli Schiavoni*. Gondola from the steamer to the quay (*Piazzetta*), with one rower (day or night), 20 c.; luggage as above.

**Hotels** (comp. p. xix). \***HÔTEL ROYAL DANIELI** (Pl. a, H, 5; Venice Hotel Co.), on the *Riva degli Schiavoni* (p. 305; view), near the Palace of the Doges, with lift, post and railway-ticket offices, R. from 5, B. 2, déj. 4, D. 6-7, pens. from 13 fr.; \***HÔTEL DE L'EUROPE** (Pl. b; G, 6), in the *Pal. Giustiniani*, on the Grand Canal, entr. *Calle del Bidotto*, with lift and steam-heating, R. from 5, B. 1½, déj. 4, D. 6, pens. from 12 fr.; \***GRAND HÔTEL** (Pl. o, F, 6; Venice Hotel Co.), in the *Pal. Ferro*, on the Grand Canal, with lift. R. from 5, B. 1½, déj. 3½-4, D. 5-7, pens. from 11 fr., three high-class houses; **GRAND HÔTEL BRITANNIA** (Pl. c; G, 6), in the *Pal. Tiepolo*, on the Grand Canal, with lift, steam heating, and garden, R. from 4½, B. 1¾, déj. 4, D. 6-7, pens. from 12½ (without déj. 10) fr. — Somewhat less pretentious: \***GRAND HÔTEL D'ITALIE-BAUER** (Pl. n; G, 6), *Campo San Moise*, with its S. side facing the Grand Canal, with lift, small garden, and restaurant (p. 283), patronized by Germans, R. 3-10, B. 1½, déj. 3½, D. 5, pens. 10-15 fr., variously judged; **GRAND CANAL HÔTEL & MONACO** (Pl. l; G, 6), on the Grand Canal, entr. *Calle Vallaresso*, near the *Piazza* of St. Mark, with lift, steam-heating, and higher charges when meals are not taken in the hotel, R. 3½-8, B. 1½, déj. 3, D. 5, pens. 10-18 fr.; **HÔT. BEAURIVAGE** (Pl. r; H, 1, 5; Venice Hotel Co.), *Riva degli Schiavoni*, R. 3-7, B. 1½, déj. 3½, D. 5, pens. 9-16 fr.; \***HÔT. DE ROME ET PENS. SUISSE** (Pl. t, G, 6; Venice Hotel Co.), on the Grand Canal, entr. *Calle Tragheto*, with steam-heating and small garden, R. from 4, B. 1½, déj. 3, D. 4½, pens. from 9 fr.; **HÔT. MILAN & PENS. ANGLAISE** (Pl. u; G, 6), on the Grand Canal, entr. *Calle Tragheto*, with steam-heating, R. from 4, B. 1½, déj. 3 3½, D. 4½-5, pens. from 10 fr.; **HÔT. D'ANGLETERRE** (Pl. k; H, 5), *Riva degli Schiavoni* 4178, R. from 3, B. 1½, déj. 3, D. 4½-6, pens. from 9 fr., incl. wine, these four patronized by English and Americans; **GR. HÔT. LUNA** (Pl. f; G, 6), to the W. of the royal garden, close to the

† Venice is divided into the six districts (*Sestieri*) of *Castello*, *San Marco*, *Cannaregio*, *Dorsoduro*, *San Polo*, and *Santa Croce*, of which the first three are on the N.E. side of the Grand Canal, the last three on the S.W. — The main centre is the *Piazza di San Marco* (Pl. G, H, 5), with the *Piazzetta* adjoining it on the S. Every other square or open space is called *Campo*, or, if small, *Campiello*. *Calle* is the ordinary word for a street; *corte* is a short blind alley; *ruga* or *rughetta*, a street with shops; *salizada*, the chief street of a parish; *fondamenta* or *riva*, a street flanked on one side by a canal. *Rio* is a narrow canal; *rioterà* is a canal that has been filled up. *Sacca* means an open space (land or water) at the point where a canal enters the lagoon. — Comp. *Boerio's Dizionario del Dialecto Veneto* (Venice; 2nd edit., 1856).

Piazza of St. Mark. with lift, R. 4½, B. 1¼, déj. 3, D. 5, S. 3½, pens. 10-12 fr., variously judged; BELLEVUE (Pl. d; G, H, 5), Piazza of St. Mark, entr. Calle Larga San Marco, R. 3-4, D. 4, pens. 8-11 fr., HÔT. VICTORIA (Pl. g, G, 5; Venice Hotel Co.), in the *Palazzo Molin*, Ramo dei Fuseri, in the heart of the city, with lift and steam-heating, R. from 2, B. 1½, déj. 3, D. 4 fr., incl. wine, pens. from 9 fr.; HÔT. METROPOLE (Pl. m; I, 5), Riva degli Schiavoni 4149, with higher charges when meals are not taken in the hotel. R. 3-4, B. 1¼, déj. 2½, D. 3, pens. (for not less than 3 days) 8-10 fr. — HÔT. SANDWIRT (Pl. q; I, 5), Riva degli Schiavoni 4111, R. 2-3 fr., B. 60 c., déj. 2½, D. 3½, pens. 6-8 fr., incl. wine, HÔT. GERMANIA, Fondamenta San Simeone 576, opposite the station, with restaurant, for passing tourists, R. from 2 fr., both plain but good; HÔT.-RESTAURANT NEUMANN, San Biagio 2033, Riva degli Schiavoni (Pl. K, 6), R. 1½-2 fr., B. 80 c., pens. 5-6 fr., quite unpretending. — Good second-class hotels, in the Italian style, with trattorie: VAPORE (Pl. i; G, 5). Ponte Baratteri, S. Marco, near the Merceria ('omnibus-boat' at the station); CAVALLETTO (Pl. s; G, 5), Ponte Cavalletto, near the Piazza of St. Mark, R. from 2, pens. from 8 fr.; ALB. ORIENTALE & CAPPELLO NERO, behind the Piazza of St. Mark, entr. Procuratie Vecchie, R. from 2½, pens. from 7 fr.; BELLA VENEZIA, Calle dei Fabbri (Pl. G, 5). ACCADEMIA ('*di Alberetti*'), Rioterrà di Sant' Agnese (Pl. E, 6, 7), frequented by artists, both unpretending.

On the *Lido* (comp. Plan, p. 342): \*GR. HÔT. DES BAINS (Pl. 1), on the sea, 8 min. from the steamer-quay, with lift and fine garden, R. from 4, B. 1½, déj. 3½-4, D. 5-6, board 8 fr.; \*GRAND HÔT. HUNGARIA (Pl. 2), with lift and garden, R. from 3, B. 1¼, déj. 3, D. 4, pens. from 10 fr.; HÔT.-PENS. VILLA REGINA (Pl. 6), with lift and steam-heating, R. from 5, B. 1½, déj. 3½, D. 5, pens. from 12 fr.; \*GR. HÔT. LIDO (Pl. 3), on the quay, with good view of Venice. lift, café-restaurant, and garden, R. from 3, déj. 2½, D. 3½, board 5½ fr., these three only open April Oct.; HÔT.-PENS. ORTOLANELLA (Pl. 4), déj. 1½, D. 2½ fr., Italian; ALB.-PENS. LAGUNA (Pl. 5), these two at the quay.

Pensions (see p. xx; even for a short stay). HÔT.-PENS. AURORA (Pl. p; I, 5), Riva degli Schiavoni 4133. German, R. from 2½, B. 1, déj. 2½, D. 3½, pens. (for not less than 4 days) 7-10 fr.; PENS. CENTRALE HERING, Calle Larga San Marco, Calle dell' Angelo 403, pens. from 7 fr. (also R. without pens.); P. VISENTINI, Santa Maria del Giglio 2465, pens. 8-10 fr.; P. INTERNAZIONALE, Via Ventidue Marzo 2399, opposite the Hôt. d'Italie, pens. 6-8 fr., German; P. LEWALD, Fondamenta S. Vio 743, near the Academy, 6-8 fr.; P. GREGORY, Pal. Barbarigo (p. 316), Grand Canal, 7-9 fr., English; CASA FROLLO, Fondamenta delle Zattere 64, 6-7 fr.; CASA BONIN, Corte Barozzi, San Moisè 3112 (6 fr.).

Hôtels Garnis. MODERNE HÔT. MANIN, Piazza of St. Mark, R. 2½-8 fr., with restaurant; MAISON FONTANA, Riva degli Schiavoni 4161, R. 2½-5 fr. (pens. if desired); MAISON SAVOYE (Pl. n; I, 5), Riva degli Schiavoni, R. 3-6, B. 1 fr., very fair; HÔT. ST. MARC (Pl. e; G, 5), near the Piazza of St. Mark; ALB. LEONE BIANCO, Calle dei Fabbri, Ponte Dai 848 (Pl. G, 5), R. 1½-2 fr., modest.

Furnished Rooms. The following are recommended even for a short stay: *Signora Vianello-Chiodo*, Casa Petrarca, Grand Canal San Silvestro (new house); *Signora Rambuseck-Adami*, Campo San Moisè; *Berini*, Riva degli Schiavoni, Calle del Vin 4640; *Frl. Keller*, San Provolo, Fondamenta Osmarin, Ponte dei Carmini 4960; *Città di Trieste*, San Marco, Calle Larga 370a; *Signora Schmütz-Monti*, San Marco, Sottoportico Calle dei Preti 1263. — Private Apartments (distinguished by a white placard on the shutters; list at the *Agenzia Mercurio*, San Marco Calle Canonica), not very numerous, are dearest on the *Grand Canal* and the *Riva degli Schiavoni*. The *Fondamenta delle Zattere* (Pl. D, E, 7) is quiet and pleasant, though somewhat remote. In summer rooms may be obtained also on the *Lido*. It is usual to pay for a fortnight in advance, before which the tenant should take care that every necessary arrangement is made, '*tutto compreso*'.

From June to Oct. the mosquitoes are very troublesome at Venice. Travellers should then see that their beds are provided with mosquito-curtains (*zanzariere*) and should keep their windows closed at dusk and



when there is a light in the room. The pastilles (*pidbus contro le zanzare, chiodi*) sold by the chemists afford some protection, but many people find their fumes unpleasant.

**Restaurants** (*Trattorie*). \**Bauer-Grünwald*. Via Ventidue Marzo, by the Hôtel d'Italie (p. 281), with seats outside, much frequented but not cheap. — In the Italian style: *Restaurant Pilsen*, near the N.W. corner of the Piazza San Marco, with a small garden; \**Vapore* (p. 282); \**Cavallo* (p. 282); *Cappello Nero* (p. 282); *Città di Firenze*, with bedrooms, Salizada San Moisè 1446 and Calle del Ridotto 1355, with a small garden, fair, inexpensive; *Ristor. Panada*, Calle dei Speechieri 647, to the N. of the church of St. Mark (often crowded); *Bella Venezia* (p. 282), Calle dei Fabbri; *Fratelli Bonvecchiati* (with beds), Calle dei Fuseri, near San Luca; *Accademia* (p. 282), Rioterrà di Sant' Agnese, convenient for visitors to the Academy. — *Oysters* should not be eaten at Venice.

**Cafés**. In the Piazza of St. Mark, S. side: *Florian*, the best-known café, numerous newspapers, high charges; *Aurora* (*Borsa*). N. side: *Quadri*. After sunset hundreds of chairs and small tables are placed in front of these cafés for the use of customers. — *Giacomuzzi*, Calle Vallaresso (Pl. G, 6), also wine-room; *Orientale*, Riva degli Schiavoni 4264, near the Doge's palace, much frequented in the morning, these two somewhat cheaper. — **CONFECTIONER**: *Lavena*, on the N. side of the Piazza of St. Mark. — **TEA ROOM**: *Ortes*, Via Ventidue Marzo.

The *Gondolas* and *Barche* take the place of cabs at Venice. Their 'stands' are at the hotels and ferries (*traghetti*). The light Venetian *Gondola*, with a low black cabin (*felze*) and black leather seat, hold 4-6 persons. They are first heard of in a document of 1094 and are painted black in conformity with a law passed in the 15th century. The *Barca* or *Battello* is a larger craft, carrying 8 persons. The heavy indented iron prow (*ferro*), resembling a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the *ferro*, the highest part of the craft, clears them. The rower himself is bailed as '*Poppe*', from the *poppa* on which he stands. '*Corar il felze*' means 'to remove the cabin or covering'. The shouts of the gondoliers on turning a corner are weird and melancholy: *a-del* means 'look out', *sia stadi*, 'keep to the right', *sia premi*, 'keep to the left', *sia di lungo*, 'keep straight on'.

The **TARIFF**, which must be shown on demand, applies to the adjoining islands as well as to Venice itself. Gondola or barca with one rower ('remo'): *in the town*, for the first hour 1-2 pers. 1 fr., 3-4 pers. 1½ fr., 5-6 pers. 2 fr., for each additional half-hour half as much again; *outside the town*, to the islands of Giudecca, San Giorgio Maggiore, Lido, San Lazzaro, Murano, etc., the charge is ½ fr. more for every hour or part of an hour. At night (after the street lamps are lit) 30 c. extra for every hour. For a whole day (10 hrs.) the charge is 8 fr. For short distances a bargain should be made. For a second rower double the ordinary fare is charged, but a bargain may be made. One, however, suffices for trips in the town ('*basta uno*'). For public festivities bargaining is necessary. In addition to the fare a small fee is always expected (for half-day ½-1 fr.). The gondolas are called in regular rotation, unless the traveller has some special choice, when the owner of the selected boat will immediately present himself. The visitor should then indicate what he is willing to pay, e.g. *Santi Giovanni e Paolo mezza lira* (½ fr.). If the tariff price is rejected, another boat should be selected. If the gondola is hired by the hour, the passenger shows his watch, saying '*all' ora*'. If any difficulty arises it is best to apply to a policeman (*Vigile municipale*), or to lodge a complaint, giving the gondola's number, with the inspector at the municipio (p. 317). — The *Lampini* or '*Ganzeri*' (hookers), who assist passengers to disembark, expect a gratuity of 2-3 centimes. Care should be taken in embarking and disembarking, especially when the tide is low, exposing the slimy lower steps.

**FERRIES** (*Traghetti*). Across the Grand Canal (*traghetto diretto*) for 1-2 pers. 5, 3-4 pers. 10, 5-6 pers. 20 c.; oblique crossing (*traghetto tras-*



*versale*) 10, 15, and 20 c. From the Molo to the Dogana or to San Giorgio Maggiore for 1-2 pers. 15 c., 3-4 pers. 20 c., 5-6 pers. 30 c.; to the Giudecca 25 c.; from the Spirito Santo or the Fondamenta delle Zattere to the Giudecca 15 c.; from the Molo to the Giardini Pubblici 50 c.; from the Giardini Pubblici (gondolas seldom to be had) to the Lido for 1-4 pers. 60 c.; from the Fondamenta Nuove to the Cimitero or to Murano for 1-4 pers. 30 c. *Double fare everywhere at night.* The tariff is binding only at the fixed points shown on the Plan; travellers should let it be distinctly understood when they wish the 'traghetto' only. The passenger usually deposits the fare on the gunwale on landing.

**Steamers.** The small steamboats (*Vaporetti comunali*) of the municipality ply on the canals, except in case of fog. Passengers pay on quitting the boat; change may be obtained beforehand from a purser appointed for that purpose.

1. From the *Giardini Pubblici* (Pl. L, 7) to *Santa Chiara* (Pl. C, 4) by the Grand Canal (from April to Oct. from the *Lido* viâ the *Giardini Pubblici* to *Santa Chiara* until 7.30 p.m.), every 10 min. (1st Nov. to 31st March every 12 min.) from 6 a.m. till dusk; fare 10 c. for any distance (from the Lido to beyond the *Giardini Pubblici* 20 c.). The voyage to the station from the Lido takes  $\frac{3}{4}$  hr., from San Marco 25 minutes. Between the *Riva del Carbon* and the *Railway Station* and (when the International Art Exhibitions are open; p. 286) between *San Marco* and the *Giardini Pubblici* the steamers also ply every  $\frac{1}{4}$  hr. from sunset till midnight (10 c.). — STATIONS (*pontoni*; comp. the Plan): *Lido* (p. 341), in summer only (see below); *Giardini Pubblici* (Pl. L, 7); *Veneta Marina* (Pl. K, 6), for *Via Garibaldi* and the Arsenal; *San Zaccaria* (Pl. H, 5), on the *Riva degli Schiavoni*; *San Marco* (Pl. G, 6), by the *Calle Vallaresso*, a side-street running off the *Salizxada San Moisè* (p. 305); *Santa Maria del Giglio* (Pl. F, 6); *Accademia* (Pl. E, 6), for the picture-gallery of the Academy; *San Tomà* (Pl. E, 5), for the church of the Frari; *San' Angelo* (Pl. F, 5); *San Silvestro* (Pl. F, 4, 5); *Carbon* and *Rialto* (Pl. G, 4), for the church of San Salvatore and the Rialto Bridge (Carbon for travellers towards the railway-station, Rialto for those going towards the Piazza San Marco); *Cà d'Oro* (Pl. F, 3), for *Santa Caterina* and *Madonna dell'Orto*; *Museo Civico* (Pl. E, 3); *San Geremia* (Pl. E, 3); *Scalzi* (Pl. D, 3) and *Santa Lucia* (Pl. D, 4), for the railway-station, the former for those going towards the Piazza S. Marco, the latter for those arriving at the station; *Santa Chiara* (Pl. C, 4), for the *Giardino Papadopoli*.

2. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Lido* (*Santa Maria Elisabetta*; comp. the Plan, p. 342): From the *Ponte della Paglia* every  $\frac{1}{2}$  hr. in the morning, from midday to midnight every 20 min. (in April and May hourly in the morning; in winter 8 times daily), in  $\frac{1}{4}$  hr. (fare 15, there and back 30 or, incl. adm. to the *Stabilimento dei Bagni*, 50 c.; the same, incl. tramway, 60c.; the same, incl. bath, 1 fr. 30 c.).

3. From the *Riva degli Schiavoni* (Pl. H, 5) to the *Lido* (*San Nicolò*), hourly from 6.30 a.m. till sunset (10 c.; of little interest to strangers). The steamers start near the Victor Emmanuel monument.

4. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to *San Giorgio Maggiore* (Pl. H, 7), *Santa Croce* (Pl. F, 8), *Fondamenta delle Zattere* (Pl. E, 7), *San' Eufemia* (Pl. D, 7), the *Cotonificio* (Pl. B, 6), and the *Stazione Marittima* (Pl. A, 6); hourly, from 6 a.m. till sunset (10 c.).

5. From the *Fondamenta delle Zattere* (Pl. E, 7) to the *Giudecca* (Pl. E, 8), every 5-10 min. from 5 a.m. till 10 p.m. (in summer till 11 p.m.; 5 c.).

The *Lido Express Steamer* of the *Società dei Bagni di Lido* (p. 281) plies 7 times daily from April till Oct. from the *Lido* (*Santa Maria Elisabetta*, see above) and the *Station*, meeting most of the express-trains.

The *Lagoon Steamers* of the *Società di Navigazione Lagunare* maintain the service to the more distant points.

1. From the *Fondamenta Nuove* (Pl. H, 3) to *San Michele* and *Murano* (p. 342), every 20 min., half-hourly in the evening (10 c.).

2. From the *Fondamenta Nuove* (Pl. H, 3) to *Mazzorbo*, *Burano*, and *Torcello* (see p. 344), once daily (return fares 1 fr. 25, 70 c.).

3. From the *Rialto* (Pl. G, 4; see p. 284) to *San Giuliano* and *Mestre* (p. 269), hourly (50 & 30 c. on Sun. and holidays 60 & 40 c.); electr. light railway from *San Giuliano* to *Mestre* (p. 269).

4. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Fondamenta delle Zattere* (Pl. E, 7) and *Fusina*, six times daily in 35 min. (40 and 25 c.). Steam-tramway from *Fusina* to *Padua*, see p. 278.

5. From the *Riva degli Schiavoni* (Pl. H, 5) to *Malamocco*, *Pellestrina*, and *Chioggia* (p. 345), 5-6 times daily in 2 hrs. (return fares 1½ & ¾ fr.), starting from the *Ponte delle Paglia*.

**Motor Boats** of the *Società Veneziana Automobili Nautiche* may be hired for excursions at a fixed tariff (10-20 fr. per day), and may be ordered through the hotels or through Rosen the bookseller (p. 286).

**Sea-going Steamers** (comp. p. xviii). *Austrian Lloyd* (agency in the *Libreria*, *Piazzetta*) on Wed. & Sat. at 12.30 a.m. to *Trieste* in 6½ hrs. (fares 12 and 8 K., return-tickets, valid for a fortnight, 18 and 12 K.; combined tickets, allowing the use of the railway in one direction, 30 fr. 50 and 24 fr. 45 c.). Also excursion-steamers on Sun. at 8 p.m. in summer (fare 8 K.). — *Hungarian Steamship Co.* (agency, *Piazza San Marco* 118, p. 293), thrice a week in summer and twice a week in winter to *Fiume* (for *Budapest*) in 10 hrs. (fares 17, 12¾ fr.). — *Navigazione Generale Italiana* (*Florio Rubattino*; agency, *Via Ventidue Marzo* 2414) once a week to *Trieste*, to *Ancona*, *Bari*, and *Brindisi*, and to *Corfu*, *Athens*, and *Constantinople*, and once a fortnight to *Alexandria*.

**Consuls.** — **British**, *Signor E. de Zuccato*, *Traghetto San Felice*, *Grand Canal*. — **American**, *Paul Nash, Esq.*

**Money Changers:** *Banca Commerciale Italiana*, *Via Ventidue Marzo* 2188; *Banca Veneta*, *San Marco*, *Ascensione* 1255; *Drog. Mayer & Co.*, *Bocca di Piazza* 1239, these two to the W. of the *Piazza San Marco*; *Cook & Son* see below.

**Goods Agents.** *Agenzia di Paoli* (p. 281); *Fischer & Reichsteiner, succ.*, *Ponte delle Ballate* 4799, near *San Salvatore* (Pl. G, 5); *Fratelli Gondrand*, *Calle Avvocati* 3899.

**Tourist Agents:** *Thos. Cook & Son* at the *Hôtel Bellevue* (p. 282), *Piazza San Marco*; *Agenzia di Paoli* (p. 281), *Piazza San Marco* 118.

**Baths.** The excellent \*LIDO SEA BATHS are the best (season from May to Oct.; temperature of the water 70-80° Fahr.). From *Santa Maria Elisabetta* (hotel-restaurants), the landing-place of the steamers of the three lines mentioned on p. 281, a tramway (10 c.) runs across the island to (½ M.) the *Stabilimento dei Bayni*, with a concert-room, a terrace overlooking the sea, and a café-restaurant (déjeuner, D. 4 fr.). Bath 1 fr. (ladies to the left, mixed bathing to the right); less to subscribers; private plunge bath (salt or fresh water), 1½-2 fr.; for taking care of valuables 10 c.; fee to attendant 10 c. Connected with the baths is an open-air theatre (tickets on board the steamer). — **WARM BATHS** at the *Stabilimento Idroterapico*, *Pal. Orseolo*, *San Gallo* 1092 (Pl. G, 5). — **LIEUX D'AISANCE** (cessi; 10 c.), *Calle dei Fabbri* (Pl. G, 5), near *Piazza S. Marco*, N. side; *Campo S. Bartolomeo*, by the *Ponte Rialto*; *Rio Terrà*, near the station: *Riva degli Schiavoni*, *San Biagio*.

**Post Office**, in the *Fondaco dei Tedeschi* (Pl. G, 4; p. 318), near the *Rialto Bridge*, open from 8 a.m. till 9 p.m. Branch-office on the *Lido*, beside the *Stabilimento dei Bagui* (in summer only). — **Telegraph Office** (Pl. G, 6), *Bocca di Piazza*, to the W. of the *Piazza of St. Mark* (also a branch post-office), and on the *Lido*.

**Theatres.** *La Fénice* (Pl. F, 5, 6), *Campo San Fantino*, built by *Giov. Ant. Selva* in 1791 and restored after a fire in 1836, holds 3000 spectators; operas and ballets (performances only during the carnival). *Teatro Rossini* (Pl. F, 5), *San Benedetto*; *Teatro Goldoni* (Pl. G, 5), *Calle dei Fabbri*. The *Teatro Malibran* (Pl. G, 4) is a popular theatre. In winter *Marionette*

*Theatre*, Via Ventidue Marzo (6-9 p.m.). The box-office for all the theatres is at No. 112, Piazza San Marco (N. side). — 'Facanapa', a popular Venetian stage-character, may be seen at the Marionette Theatre. 'Pantaleone' ('Pantaleone') on the Venetian stage is a respectable medical man.

**Booksellers.** *S. Rosen*, Piazza of St. Mark 40; *Ongania*, with lending-library, Piazza of St. Mark, S.W. corner. — **Reading Rooms.** *Fondazione Querini Stampalia* (Pl. II, 4, 5; p. 325), with library, some Italian periodicals, and a few political papers; open 11-5 (Sun. and holidays 9-12; adm. free, on application to the librarian). Also *Ateneo Veneto*, Campo San Fantino (Pl. F, 5), with periodicals and library (adm. 25 c.). — **Newspapers.** *Gazzetta di Venezia*, *L'Adriatico*, *La Difesa* (clerical), and *Il Gazzettino* (socialist; 3 c.).

**Photographs:** *Ant. Genova*, Piazza of St. Mark 65; *Alinari*, Salizxada San Moisè 1349; *Naya*, Piazza of St. Mark 75; *Salviati* (architectural pieces), Piazza of St. Mark 45; *Compagnia Rotografica*, Salizxada San Moisè 1347. **Photographic materials:** *Compagnia Rotografica*; *Dr. Jordan*, Piazza of St. Mark 79; *Gaio* (Anderson's photographs).

**Shops.** The recommendations and even the attendance of guides or boatmen increase the prices (comp. *Introd.*, p. xxvi). Bargaining is advisable in most cases. The best shops are in the Piazza of St. Mark (generally dearer than elsewhere), in the *Merceria* (p. 321), in the *Frezzaria* (p. 305), entered from the W. end of the Piazza of St. Mark; and in the *Salizxada San Moisè* (p. 305). The Venetian glass, wood-carving, lace, jewellery, mosaics, book-bindings, etc., are excellent of their kind.

The Venetian Glass Industry is described at p. 343. The chief manufactories, nearly all at Murano (p. 343), with shops and offices in Venice, are those of the *Compagnia de' Vetri e Musai di Venezia e Murano*, Campo San Vio 731 and Piazza San Marco 68; *Fratelli Bottacin*, in the Pal. Reale (p. 231), Piazza San Marco, and Campo Santi Giovanni e Paolo (also furniture, bronzes, fayence, etc.); *Salviati, Jesurum, & Co.*, Pal. Bernardo (p. 316), San Polo, on the Canal Grande, with two shops in the Piazza S. Marco (branch in London); *Griffon Frères*, Piazza San Marco, in the arcades of the Pal. Reale; *Pauly & Co.*, San Marco, Calle Larga. Ponte Consorzi, Piazza San Marco 71 & 141, and Piazzetta dei Leoncini; *Erede Dr. A. Salviati & Co.*, Canal Grande, San Gregorio 195. — **Venetian Ornaments:** *Vall*, Salizxada San Moisè; *Rigo & Co.*, Pal. Barbarigo della Terrazza (p. 316), Canal Grande, and Campo San Moisè; *Al. Doge*, Piazza San Marco 62; *Podio*, San Marco, Ascensione 1301. — **Jewellery:** *Pallotti*, Piazza San Marco 132; *Missaglia*, Piazza San Marco 129. — **Bookbindings:** *S. Rosen* and *Ongania* (see above), both in the Piazza of St. Mark. — **Lace** (fixed prices). Shop of the *Reale Scuola Merlitti di Burano* (Royal School of Lace-making at Burano; p. 344), on the W. side of the Piazza San Marco (in the passage leading to the telegraph office); *Melville & Ziffer*, Campo San Moisè 1463; *Jesurum & Co.*, Santi Filippo e Giacomo, near the Ponte di Canonica (p. 324).

**Sculptors** (in wood). *Besarel*, San Barnaba, Canal Grande; *V. Codorin*, Santa Maria del Carmine, Fond. Briati 2534. — **Antiquities and Objects of Art:** *Salvadori*, Pal. Moro-Lin (p. 316), Canal Grande; *Barozzi*, Corte del Duca Sforza (p. 315), Canal Grande; *Minerbi*, in the Frezzaria (see above).

**Painters.** Italian: *E. Tito*, San Trovaso, Toletta, Campiello dello Squero 1171; *Prosdocimi* (water-colours), San Trovaso, Campiello Grotto 1040; *P. Fragiaco*, San Angelo Raffaele, F. Briati 2537; *G. Ciardi*, Millo Bortuluzzi, *Bresanin*, San Barnaba Nos. 3129, 3120, and 2623; *C. Laurenti*, San Gregorio 318; *Milesi*, F. Ognissanti 1458; *L. Nono*, F. delle Zattere 1486; *S. Rota*, Ponte Lungo 929, Zattere. — American: *C. G. Dyer*, Grand Hôtel. — German: *Prof. Blaas*, Sant' Angelo Raffaele, Calle dei Guardiani 2406 A; *C. van Hahnen*, San Barnaba 3074; *Ruben*, Campiello delle Masche 82, San Pantaleone; *A. Wolf*, S. Trovaso, Fondamenta dell' Eremita 1332.

**International Art Exhibition** held every two years (1907, 1909, etc.) in the Giardini Pubblici (p. 329), from April to October.

**Religious Services.** *English Church*, Campo San Vio 731; services on Sun. at 8, 10.30, and 3.30 (in summer 5.30). *Rev. Prebendary Lonsdale Ragg*.

*B. D.*, Pal. Contarini, Calle Contarini-Carù 1015. — *Scottish Church*, Piazza S. Marco 95, Sottoportico del Cavalletto; serv. Sun. 11.15 and 4. *R. v. Alex. Robertson*, *D. D.*, Ca' Struan, Ponte della Salute. — *Italian Episcopal Methodist Church*, Campo S. Margherita. — *Italian Baptist Church*, Campo della Guerra. — *Waldensian Church*, Pal. Cavagnis, near the Ponte Cavagnis. — *German Church*, Campo Santi Apostoli. — *Greek Church*, San Giorgio dei Greci (p. 328; Sun., 10 a.m.). — *Sailors' Institute*, San Simeone Piccolo 353; *Missionary*, *Mr. H. Fussey*. — *Industrial Home for Destitute Boys*, San Giobbe 923, Cannaregio; directors, *Mr. and Mrs. Antonini* (visitors welcome; articles in carved wood).

The Climate of Venice is tempered by the sea and the Lagune, though cold N.E. winds and thick fogs are not uncommon in winter. The mean temperature of the year is 56.5° Fahr.; that of January, the coldest month, 32.6°; of February 39.1°; March 46.2°; April 56.7°; May 66.7°; June 72.1°; July 76.4°; August 74.6°; September 65.5°; October 58.8°; November 46.5°; December 39°. The air is very humid, and often favourable to catarrhal affections, but rheumatism is prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. The water-works supply drinking-water from the district of Castelfranco (p. 27J). Invalids who intend wintering in Venice should choose rooms with a southern aspect. The warmest parts of the town are the Riva degli Schiavoni and the Fondamenta delle Zattere.

**Physicians:** *Dr. Van Someren* (English), Pal. Tasso, Campo San Polo; *Dr. Fr. Keppler* (German, speaks English), Palazzo Corner Mocenigo (p. 334), San Polo 2128 (2 p.m.); *Dr. W. Keppler* (German), San Giuliano 555; *Dr. Werner* (German), Pal. Falier (p. 345), Santo Stefano, Calle Vetturi 2908 (2-4 p.m.); *Dr. V. Magno*, Santo Stefano, Campo San Vidal 2894; *Dr. Massaria*, San Moisè, Campiello Teatro 2243; *Dr. G. Carazzari*, San Luca, Calle dei Fusari 4274. — **Dentists.** *Sternfeld*, Calle del Pestrin 2316; *Dr. Rotelli*, San Luca, Fondamenta Cavalli 4091; *Maggioli*, Santo Stefano, Campo San Vitale 2385. — **Chemists:** *Zampironi*, Salizzada San Moisè 1494 (Pl. G, 6); *Bolner*, Ponte Sant' Antonino 3305 (also mineral waters); *Mantovani*, San Marco, Calle Larga 413; *Ponci*, San Marco Ponte dei Baratteri, near the Merceria.

COSMOPOLITAN HOSPITAL, Giudecca, under English management.

**Plan of Visit.** For a stay of 3-4 days the following is recommended. *Afternoon or Evening of arrival.* *Preliminary Voyage* from the Piazzetta through the Grand Canal (p. 313) to its extremity and under the railway bridge; then back to the Ponte Rialto, where we land to walk through the *Merceria* (p. 521) to the *Piazza of St. Mark* (p. 293): about 2 hrs. in all.

1st Day. *Palace of the Doges* (p. 299); *S. Marco* (p. 294). In the afternoon, *S. Sebastiano* (p. 338), *Relentore* (p. 341), *S. Giorgio Maggiore* (p. 310; ascend campanile). In the evening, *Piazza of St. Mark* (p. 293).

2nd Day. *S. Maria della Salute* (p. 349); *Accademia di Belle Arti* (p. 307). In the afternoon, *Scuola di S. Rocco* (p. 337), *Frari* (p. 335). Better distributed between two days, if time permit.

3rd Day. *S. Zaccaria* (p. 325); *S. Maria Formosa* (p. 325); *SS. Giovanni e Paolo* (p. 326); *S. Giorgio degli Schiavoni* (p. 328); *Arsenal* (p. 329); *Giardini Pubblici* (p. 323). In the afternoon, the *Lido* (p. 341; sea-baths, p. 285).

4th Day. *S. Salvatore* (p. 321); *S. Giovanni Crisostomo* (p. 322); *S. Maria de' Miracoli* (p. 327); *Museo Civico* (p. 332). In the afternoon, excursion to *Chioggia* (p. 345) or to *Burano* and *Torcello* (p. 314).

Admission is generally obtained to the Churches from 6 a.m. till 12 or 1 o'clock, after which apply to the sacristan (*sagrestano*, 50 c.). St. Mark's, SS. Giovanni e Paolo, and S. Salvatore are open all day. At the Frari, Salute, and (generally) S. Sebastiano visitors knock at the door: at the other churches one of the officious loungers may be sent for the sacristan (5 c.). During the fortnight before Easter the altar-pieces are not shown.

*Academy* (p. 307): week-days, 9-3, 1 fr.; on Sun. and holidays, 10-2, gratis; closed on national holidays (p. xxiv).



*Arsenal* (p. 329): week-days, 9-3, closed on Sun. and holidays. The docks are not shown without the permission of the admiralty.

*Biblioteca Marciana* (p. 298): week-days, 10-5, MSS. only shown on Sat., 9-3.

*Palace of the Doges* (p. 299): week-days, 9-3, 1 fr. 20 c., including the Pozzi; Sun. and holidays, 10-2, gratis; closed on New Year's Day, Easter Sunday, Ascension Day, and Christmas Day. The tickets are in four parts and are valid for one day only. Guide wholly unnecessary. The attendants are ready to give what information is required.

*Fondazione Querini-Stampalia* (p. 325): on Sun. & Thurs., 9-4.

*Galleria Internazionale d'Arte Moderna* (p. 331): week-days, 9-4, 1 fr.; on Sun. and holidays, 9-2, gratis.

*Museo Civico* (p. 332): daily, 9-3, 1 fr. (admitting also to the *Casa Correr*, p. 331); Sun. and holidays free. The Museum is a steamboat-station (p. 284).

*Palazzo Reale* (p. 293): Sun. & Thurs., 10-3; fee 1 fr.

*Private Palaces.* The only palaces regularly shown to the public are the *Palazzi Michiel dalle Colonne* (p. 318), *Vendramin-Calergi* (p. 319), *Labia* (p. 320), and *Grimani* (p. 317).

*Scuola di San Rocco* (p. 337), daily, 9-5 in summer, 9-4 in March, April, Sept., & Oct., 10-3 in winter; 1 fr., incl. the *Church of S. Rocco*.

*Seminario Patriarcale* (p. 310; *Galleria Manfredini*), daily 9-12 and after 2 p.m., 1/2 fr.

The gondoliers name the palaces and churches as they pass. Interesting walks may also be taken with the aid of the plan; some of the out of the way quarters of the town are better avoided by ladies unless accompanied by a gentleman. Some of the chief routes, *e. g.* from the Piazza of St. Mark to the railway-station, to the post office, and to the steamers-stations on the Grand Canal, and from the Galleria d'Arte Moderna to the Museo Civico, are indicated by notices on the street-corners. In case of doubt a boy may easily be found to show the way (5-10 c.). — *Guides* (comp. p. xvi) are in most cases quite needless, and few, if any, can be trusted to treat their clients fairly and squarely.

The *Carnival*, which formerly presented a gayer and lighter scene at Venice than in any other city of Italy, has of late entirely lost its significance. — The city authorities sometimes give *Serenades*, *i.e.* concerts with illuminations on the Canal Grande. — The *Regattas* held periodically on the Grand Canal are characteristic and interesting. The course is from the Public Gardens to the Railway Station and back to the Pal. Foscari. — The *Festa del Redentore* (second Sun. in July) is also interesting.

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**History.** For the early history of Venice, see p. 242. The foundation of the Eastern supremacy of Venice was laid by *Doge Enrico Dandolo* (1192-1205), who conquered Constantinople in 1204. In consequence of this Venice gained possession of numerous places on the coasts of the Adriatic and the Levant, from Durazzo to Trebisond, and of most of the Greek islands, including Candia, which was administered on the model of the mother-city. During the conquest and administration of these new territories there arose a class of nobles, who declared themselves hereditary in 1297 and excluded the rest of the people from all share in the government. The supreme authority lay with the Great Council (*Maggior Consiglio*), which consisted of all members of the *Nobili* above twenty. The executive was vested in a *Doge*, or *Duke*, and six counsellors, with whom was associated the *Council of the Pregadi*. The *Pregadi* were afterwards united with the higher officials to form the *Senate*. The duty of the *Avvogadori di Comune* was to see that the public officials governed constitutionally. After the conspiracy of *Baiamonte Tiepolo* (1310) the chief power was vested in the *Council of Ten* (*Consiglio dei Dieci*), elected yearly by the *Maggior Consiglio*; and this tribunal, from which the State Inquisition was developed in the 16th cent., controlled, in conjunction with the doge and his councillors, every department of government.



With her rival Genoa the Republic came repeatedly into violent conflict, losing many of her conquests in the East; but the Genoese were at length totally defeated by *Doge Andrea Dandolo* in 1352. His successor *Marino Falieri* plotted for the overthrow of the aristocracy, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the régime of *Andrea Contarini* (1367-82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese captured Chioggia, but they were surrounded in the Lagoon and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1386 *Antonio Venier* (1382-1400) occupied the island of Corfu, and afterwards Durazzo, Argos, etc. Under *Michele Steno* (1400-1414) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Rovigo, Verona, and Padua (1405); in 1408 the Republic gained possession of Lepanto and Patras, and in 1409 of Guastalla and Casalmaggiore. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1416 the Venetian fleet under *Loredan* defeated the Turkish at Gallipoli, and in 1421 it subdued all the towns of the Dalmatian coast, so that Venice now held the entire coast from the estuary of the Po to the island of Corfu. Mocenigo's successor was *Francesco Foscari* (1423-57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola* (p. 50). In 1449 the Venetians took Crema, but were unable to prevent the elevation of *Sforza* to the dukedom of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Suspected by the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he was deposed in 1457 and died a few days afterwards. — Under *Cristoforo Moro* (1462-71) the Turks conquered the Morea, where a few fortresses only were retained by Venice. In 1483 the Republic acquired Zante, and in 1489 Cyprus also, which was ceded by Catharine Cornaro, a Venetian lady, widow of King James of Cyprus.

The 15th cent. witnessed the zenith of the glory of Venice. It rivalled Bruges as the focus of the commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. The events of 1492 made many Jews from Granada and other Moorish towns seek refuge in Venice. Its annual exports were valued at 10 million ducats, 4 millions being clear profit. It possessed 300 sea-going vessels with 8000 sailors, 3000 smaller craft with 17,000 men, and a fleet of 45 galleys carrying 11,000 men, who maintained the naval supremacy of the Republic. But in the middle of the 15th cent. an evil omen occurred: Constantinople was captured by the Turks in 1453, and the supremacy of Venice in the East was thus undermined. The crowning blow, however, was the discovery of the new sea-route to India at the close of the century, by which its commerce was diverted to the Portuguese. Yet 'the arts, which had meanwhile been silently developing, shed a glorious sunset over the waning glory of the mighty Republic'.

The opening of the 16th cent. brought new losses. In 1503 Venice signed a humiliating peace with Bajazet II., to whom she ceded the whole of the Morea. The League of Cambrai, formed by the Pope, the Emperor, and the Kings of France and Aragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the Republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were also prejudicial to Venice, but her power was most seriously impaired by her continuous struggle against the Turks. In 1540 she lost Nauplia, the islands of Chios, Paros, and others, and in 1571 Cyprus also, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (1st Oct., 1571) the Venetian fleet distinguished itself greatly. In 1669 the island of Candia was conquered by the Turks. The Venetians, however, under *Francesco Morosini* ('*Peloponnesiacus*') and *Königsmarck*, were victorious in the Morea in 1684, and conquered Coron, Patras, Corinth, and Athens; in 1696 and 1698 they again defeated the Turkish fleets and by the Peace of Carlowitz in 1709 they regained the Morea; but the Turks reconquered the peninsula in 1715, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in history. She retained her N. Italian possessions only, remained neutral

in every war, and continued to decline in power. On the outbreak of the French Revolution Venice at first stontly opposed the new principles; on the victorious advance of the French she endeavoured to preserve her neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, he broke off his negotiations and took possession of the city on 16th May, 1797, and the last doge, *Lodovico Manin* (1788-97), abdicated. By the Peace of Campo Formio (1797) Venetia was assigned to Austria, by that of Pressburg (1805) to the kingdom of Italy, and in 1814 to Austria. At length in 1848 Venice declared herself a Republic under the presidency of *Daniele Manin*; but after a siege of 15 months she was taken by *Radetzky* in Aug., 1849. Lastly, the war of 1866 led to the union of Venetia with the kingdom of Italy. See *H. F. Brown's 'History of Venice'*, mentioned at p. 292.

In the *History of Art Venice* has shown herself as independent of the mainland as in situation and political history. The surprise of the traveller who beholds Venice for the first time, even after having seen the rest of Italy, will also be felt by those who study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the BYZANTINE style, the oldest mosaics bear a Byzantine impress, and the same type is observable in other branches of art. The *Palazzi Farsetti*, *Loredan*, and *Donà*, and the *Fondaco dei Turchi* are ROMANESQUE. Even during the period of GOTHIC ART the Venetians differed in their style from the rest of Italy. In ecclesiastical architecture these differences were comparatively slight, but the Venetian palaces, which, as generally in Upper Italy, are the chief Gothic buildings, possess a more marked individuality, and foremost among them is that of the *Doges*. They possess a large entrance-colonnade; a loggia (portego) on the upper floor, with windows close together in the middle; wings, treated chiefly as surfaces for painting; and everywhere a wealth of decoration and colour. Such are the *Cà Doro*, the *Palazzo Foscari*, and many others on the Canal Grande. Still more zealously did the Venetians cultivate the RENAISSANCE ARCHITECTURE, naturalised at the end of the 15th cent., much later than in the rest of Italy. In point of size the early-Renaissance buildings in Venice cannot compare with those of Tuscany, but they are more richly decorated, and retain the articulation peculiar to the earliest period. At a later period Venetian architecture may justly boast of holding out against the rococo style longer than Central Italy. Chief among Venetian architects were several of the *Lombardi* family (immigrants from Carona, on the Lago di Lugano), *Moro Ceducci* (d. 1504), *Jacopo Sansovino* of Florence (1486-1570; see below), *Giovanni da Ponte* (1512-97), and lastly *Andrea Palladio* of Vicenza (1518-80; p. 263), who inaugurated a new era, especially in church-architecture, by limiting the façade to a single range of massive columns. Palladio's chief successors were *Vincenzo Scamozzi* (1552-1616) and *Baldussare Longhena* (1604-75).

In the province of SCULPTURE the city possessed at the end of the 14th cent. two important masters in the brothers *Giacomello* and *Pierpaolo delle Massegne* (flor. ca. 1388-1417), who had probably studied in the school of *Andriolo de Sautis* (d. 1371). In the 15th cent. the growing taste for monumental tombs gave abundant employment to the sculptors, and led to the execution of those magnificent monuments which still fill the churches of Venice. The names of the *Buon.* of *Antonio Rizzo* of Verona (c. 1430-ca. 1498), of the *Lombardi* (see above), and of *Alessandro Leopardi* (d. 1522) who had formed himself by the study of Greek sculptures, are the most important. After 1527 *Jacopo Sansovino*, sculptor and architect, was the leading master. His works, though often designed for pictorial effect, are more pleasing than those of Michael Angelo's school. His pupils were *Girolamo Campagna* (ca. 1550-1623) and *Alessandro Vittoria* 1525-1608).

VENETIAN PAINTING did not begin to attract universal attention till the beginning of the 15th cent. (comp. p. 1x). In the 14th cent. it was far inferior to that of other Italian schools, and though Giotto (p. 470) was engaged in the neighbouring town of Padua, it remained unaffected by his

influence. In 1365 *Guariento* of Padua, and in 1419 the Umbrian *Gentile da Fabriano* and *Vittore Pisano* of Verona, were invited to Venice to decorate the doges' palace. The native Venetian masters did not become prominent till a later date. Among these the most noted masters were *Giovanni* (also named *Alemannus*), *Antonio*, *Bartolomeo*, and *Alvise (Luigi) Vivarini* (d. before 1502), known as the *Muranesi*, *Jacopo Bellini* (ca. 1400-71), father-in-law of Mantegna, who influenced the Paduan school (p. 271), and *Carlo Crivelli* (flor. ca. 1468-93). *Antonello da Messina* (ca. 1441-93) introduced painting in oils into Venice about 1473, and the new method contributed powerfully to the development of the first purely Venetian artists in *Gentile* (ca. 1429-1507) and *Giovanni Bellini* (ca. 1430-1516), the sons of Jacopo. Giovanni Bellini, who had many pupils, is with Mantegna the most important master of the early Renaissance in N. Italy. Alike in composition (as in the 'santa conversazione', a peaceful, yet expressive group of saints with the Madonna), in his love of colour and appreciation of landscape, and in his conception of female figures, he may be regarded as the precursor of the glorious prime of Venetian painting. Among his contemporaries were *Vittore Carpaccio* (d. 1520), a lively pictorial narrator, and *Marco Basaiti* (ca. 1470 ca. 1530), while to his school belonged *Cima da Conegliano* (1459-1517), *Vincenzo Catena*, *Andrea Previtali*, *Niccolò Rondinelli*, and others.

The first of the great masters of the late Renaissance was *Giorgione* (*Barbarelli*, 1477?-1510), but unfortunately only the altar-piece at Castelfranco (p. 279) is thoroughly authenticated as his work; though at Venice the 'Famiglia di Giorgione' in the Pal. Giovanelli (p. 323) and an *Apollo* and *Daphne* in the Seminario Patriarcale (p. 340) are ascribed to him. The peculiar glow of his colouring, an attribute which seems natural rather than acquired, imparts even to his isolated half-figures unwonted life and poetical charm. The first artist who fully developed that type of female beauty in which simple enjoyment of life is so admirably expressed was *Jacopo Palma (Vecchio)*, 1480-1528) of Bergamo. The golden hair of his sitters recalls the fashionable practice of the period of dyeing the hair a light colour. Surpassing all his fellows in celebrity, in fertility, and in the length of his career, next comes the great *TIZIANO VECELLI* (1477-1576). Frescoes by him may be seen in the Scuola del Santo and Scuola del Carmine at Padua and in the Doges' Palace at Venice; and though his oil-paintings are distributed throughout the galleries of Europe, several of his most striking works, chiefly religious compositions, are still preserved at Venice.

Such were the vitality and vigour and so great were the resources of the Venetian School, that even masters of secondary rank frequently produced works of the highest excellence. There is frequently but little to choose between them in their skill in using colour. Foremost among them are *Sebastiano del Piombo* (1485-1547), who afterwards yielded to the fascinating influence of Michael Angelo, *Rocco Marconi* (d. 1520), the dreamy *Lorenzo Lotto* (1480-1556), *Bonifazio dei Pitati* (1487-1553; comp. p. 245), of whose life little is yet known, *Giovanni Antonio (da) Pordenone* (1483-1539), whose flesh-tints are unsurpassed, and *Paris Bordone* (1500-71), whose portraits rival those of Titian. To a younger generation belongs *Jacopo Tintoretto (Robusti)*, 1518-94, who squandered excellent abilities on superficial works (Vasari calls him 'il piu terribile cervello, che abbia avuto mai la pittura'), and in his eagerness for effect lost the golden tints of his school. *Paolo Caliari*, surnamed *Veronese* (1528-88), on the other hand, though more realistic, maintains the best traditions of his school. Last among the masters of note were the *Bassanos* (p. 280), *Palma Giovane*, and *Padovanino*. To the 18th cent. belong *Giov. Batt. Tiepolo* (ca. 1693-1770), a spirited decorative artist, *Antonio Canale* (1697-1768), an architectural painter, his pupil *Bern. Belotto* (1724-80), both surnamed *Canaletto*, and *Francesco Guardi* (1712-93), all much admired by their contemporaries.

Visitors to Venice should be provided with 'Life on the Lagoons, (2nd edit., London, 1894), by *Horatio F. Brown*, an excellent little book, which furnishes answers to most of the questions about Venice that sug-

gest themselves to the intelligent visitor. The same author's 'Venice: an Historical Sketch of the Republic' (1893) and 'Venetian Studies' (1887) are also recommended. It is, of course, well to be familiar with *Ruskin's* 'Stones of Venice', or at least with the 'Introductory Chapters and Local Indices', printed separately for the use of travellers' (in 2 octavo vols.; 1881). His 'St. Mark's Rest, the History of Venice written for the help of the few travellers who still care for her Monuments' is issued in the same form as the better-known 'Mornings in Florence'. The 'Venice' of *Mr. J. C. Hare* is an interesting and convenient manual; the 'Venetian Life' of *Mr. W. D. Howells* is one of the most charming books of its kind. *Bernhard Berenson's* 'Venetian Painters of the Renaissance, with an index to their works' (1894), will be found useful by the art-lover. The *Rev. Dr. Alex. Robertson's* 'Fra Paolo Sarpi' treats a critical epoch of Venetian history; his 'Bible of St. Mark' deals exhaustively with the history, mosaics, and sculptures of St. Mark's Church; and his 'Venetian Sermons' is a defence of the old republic. See also the 'Renaissance in Italy', by *J. A. Symonds*; 'Venice', by the *Hon. Aletha Wiel* ('Story of the Nations Series'; 1894); 'The Makers of Venice' by *Mrs. Oliphant*; 'Venice' by *Grant Allen* (Historical Guides series); *G. Pauli's* 'Venice', translated by *P. G. Konody* (London, 1904); and 'The Story of Venice' by *Thos. Oakey* (Mediæval Towns series; 1905). — *Mr. Ruskin* advises the traveller who is fond of paintings to devote his principal attention 'to the works of Tintoret, Paul Veronese, and John Bellini; not of course neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of *only* in Venice, and Paul Veronese . . . is not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings'.

*Venice, Ital. Venezia*, the strongly fortified capital of the province of its own name, a commercial and naval port, and the seat (since 1451) of an archbishop with the title of Patriarch, lies in 45° 27' N. latitude, 2½ M. from the mainland, in the *Lagune*, a shallow bay of the Adriatic about 25 M. in length and 9½ M. in width. Its 15,000 houses and palaces, chiefly built on piles and occupying an area about 6½ M. in circumference, stand on 117 small islands, formed by more than 150 canals, and connected by 378 bridges, most of which are of stone. The canals (*rii*), generally passable by small boats only, sometimes lap the very walls of the houses and are sometimes separated from them by narrow paths. Among these houses extends a labyrinth of lanes, paved with stone, brick, or asphalt, and alive with picturesque and busy throngs. The population, which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), is now about 148,500. The industry of Venice is practically confined to ship-building, the making of cotton and torpedoes, and the flourishing production of art-objects (p. 286) for its enormous annual invasion of strangers. Its trade, almost entirely of goods in transit, has somewhat improved within the last few decades. The harbour consists of the *Bacino* (or *Canale*) *di San Marco* (39 ft. deep) and the new *Bacino della Stazione Marittima*, at the W. end of the Giudecca Canal, connected by rails with the railway-station.

From the mouth of the Piave and Cortellazzo on the N. to Brondolo on the S. the Lagoons are protected from the open sea by long sand-hills (*lidi*), strengthened at their narrowest parts with bulwarks



(*murazzi*) of masonry (Istrian marble), 30 ft. in height and 40-50 ft. in width. On the side next the Lagoons the Murazzi are perpendicular, while towards the sea they descend in four terraces, of which the highest is broad enough to permit of two persons walking abreast. The murazzi on the *lidi* of *Pellestrina* and *Sottomarina* (p. 345) date from the last period of the Republic (1774-81). The *Diga of Malamocco*, a mole  $1\frac{1}{4}$  M. long, extending into the open sea, was constructed by the Austrian government, after 1825, to protect Venice from the encroachments of the sea. A new mole, the *Diga Nord Est*,  $4\frac{1}{2}$  M. long, on the N.E. side of the Lido, was completed in 1894. The Lagoons are connected with the open sea by four entrances: *Porto dei Tre Porti*, *Porto di Lido*, *Porto di Malamocco*, *Porto di Chioggia*. Of these the second and third are alone available for large vessels.

The Lagoons consist of the '*laguna viva*', and the '*laguna morta*', which are of about equal extent. In the former the tide rises and falls about  $2\frac{1}{2}$  ft.; the latter, near the coast of the mainland, is a malarious and shallow swamp, now unaffected by the tide. Venice is situated in the '*laguna viva*', here about 5 M. in width. At high water innumerable stakes ('*pali*'), rising from the water, mark the navigable channels which surround the city, forming a complicated network. When the wind blows strongly, the surface of the Lagoons is often agitated enough to cause sea-sickness. In winter spring-tides (*alta marea*), accompanied by a continuous east wind, sometimes raise the level of the water about 10 ft., so that even the Piazza di San Marco is flooded and may be traversed by gondola.

#### a. Piazza of St. Mark and Environs. Riva degli Schiavoni.

The **\*\*Piazza of St. Mark** (Pl. G, 5), usually called '*La Piazza*', a square paved with trachyte and marble, 191 yds. in length, on the W. side 61, and on the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. On three sides it is enclosed by imposing buildings, which appear to form one vast marble palace, blackened by age and the elements; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 297).

The two three-storied palaces on the N. and S. side were once the residence of the nine '*procurators*', the highest officials of the Republic after the Doge, whence their name **Procuratie**. The *Procuratie Vecchie*, or N. wing, were erected in 1480-1517 by *Pietro Lombardo*, *Bartolomeo Buon the Younger*, and *Guglielmo Bergamasco*. The *Procuratie Nuove*, or S. wing, begun by *Scamozzi* in 1584, together with the adjoining Old Library now form the *Palazzo Reale* (p. 298). The edifice on the W. side, the *Atrio*, or *Nuova Fabbrica*, was erected in 1810, partly on the site of the church of San Germaniano, a work of Jac. Sansovino. The groundfloors of these structures consist of arcades, and contain the cafés and shops mentioned at pp. 283, 286.



'The Place of St. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre' (*Howells*). On summer-evenings all who desire to enjoy fresh air congregate here. The scene is liveliest when the military band plays (Sun., Mon., Wed., & Frid., 8.30-10.30), and possesses a charm all its own. In winter the band plays on the same days, 2.30-4.30 p.m., and the Piazza is then a fashionable promenade. By moonlight the piazza is strikingly impressive.

A large flock of PIGEONS (*Colombi*) enlivens the Piazza. In accordance with an old custom pigeons were sent out from the vestibule of San Marco on Palm Sunday, and these nested in the nooks and crannies of the surrounding buildings. Down to the close of the Republic they were fed at the public expense, but they are now dependent upon private charity. Towards evening they perch in great numbers under the arches of St. Mark's. Grain and peas may be bought for the pigeons from various loungers in the Piazza; and those whose ambition leans in that direction may have themselves photographed with the pigeons clustering round them.

The three richly decorated bronze \*Pedestals of the flag-staffs in front of the church were executed by *Aless. Leopardi* in 1505. The banners of the Republic which once waved here are now succeeded on Sundays and holidays by those of the Kingdom of Italy.

The nucleus of \*\***San Marco** (Pl. H, 5), the Church of St. Mark, the tutelary saint of Venice, whose bones are said to have been brought by Venetians from Alexandria in 829, is a Romanesque brick basilica, begun in 830 and rebuilt after a fire in 976. In the middle of the 11th cent. a reconstruction was begun in a Byzantine style on the model of the old church of the Apostles at Constantinople, and decorated with that lavish and almost Oriental magnificence that commands our admiration to-day. The fanciful effect of the façade was enhanced by the Gothic additions it received in the 15th century. The edifice (250 ft. long, 170 ft. wide) is in the form of a Greek cross (with equal arms), covered with Byzantine domes in the centre and at the end of each arm. The foremost arm is completely surrounded by a vestibule covered with a series of smaller domes. On the S. side this contains the baptistery and the Cappella Zeno; and on the W. side it forms the façade. Above it a gallery runs round the upper part of the church. Externally and internally the church is adorned with five hundred marble columns (mostly Oriental), with capitals in an exuberant variety of styles. The mosaics cover an area of 45,790 sq. ft., and the interior is profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of them said to date from the 10th cent., belong chiefly to the period between the 12th and 16th cent., and afford interesting evidence of the early aptitude of the Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral, a dignity which once belonged to San Pietro di Castello (p. 330).

Mr. Ruskin, in the 'Stones of Venice', lays great stress upon the colouring of St. Mark's, reminding the reader 'that the school of incrustated archi-

texture is the only one in which perfect and permanent chromatic decoration is possible'. And again: — 'the effects of St. Mark's depend not only upon the most delicate sculpture in every part, but, as we have just stated, eminently on its colour also, and that the most subtle, variable, inexpressible colour in the world, — the colour of glass, of transparent alabaster, of polished marble, and lustrous gold'.

Over the principal portal are *FOUR HORSES* in gilded bronze, 5 ft. in height, which are among the finest of ancient bronzes, and the sole existing specimen of an ancient quadriga. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine sent them to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon to Paris, where they afterwards graced the triumphal arch in the Place du Carrousel, and in 1815 they were restored to their former position by Emp. Francis.

**Façade.** **MOsaics:** below, over the principal entrance, the Last Judgment, executed in 1836; on the right, Embarkation of the body of St. Mark at Alexandria, and its Arrival at Venice, both of 1660; on the left, the Veneration of the saint, of 1728, and Deposition of the relics of the saint in the Church of St. Mark, of the 13th century. — Above, on the left and right, are four mosaics of the 17th cent., Descent from the Cross, Christ in Hades, Resurrection, Ascension. — The quaint **SCULPTURES**, especially at the main entrance (allegorical representation of the months, etc.), and the Byzantine reliefs in the walls deserve notice. Above are statues of the Evangelists under canopies; at the end, the Annunciation; above the large central arch, a statue of Christ.

**Vestibule (Atrio).** The **MOsaics** in the vaulting, of which the older are in the Byzantine style of the 13th cent., represent Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man; in the following arch, the Deluge; 2nd Dome, over the principal entrance to the church, St. Mark, executed in 1545 by the brothers *Zuccato*. — The three *red slabs* in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III. (p. 302), effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, '*non tibi sed Petro*', to which the pope replied, '*et mihi et Petro*'. — In the next arch, Noah, and the Tower of Babel; 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th Domes, Joseph in Egypt; 7th Dome, History of Moses.

The middle and right *Bronze Doors* are adorned with figures of saints in enamel (niello) work, and are of Byzantine origin.

The *Interior* consists of nave and aisles, crossed by a transept with aisles, with five domes and an apse. Its charm consists in the beauty of the main lines, the noble perspectives, and the magnificent decoration. The **Pavement** of marble mosaic dates from the 12th century. The **MOsaics** represent, above the door, Christ, the Virgin, and St. Mark (the most ancient mosaic; 10th cent.); in the arch above, the Apocalypse by *Zuccato* (1579).

**NAVE.** The foot of the *Bénitier* on the right is enriched with fine antique reliefs. The **MOsaics** in the right aisle represent Christ in Gethsemane, with legends of the Apostles above (12th cent.); 1st Dome, Descent of the Holy Ghost; in the left aisle, Paradise, and Martyrdom of the Apostles (16th cent.). At the beginning of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.), and the *Altar* by the central pillar on the left has an elegant Byzantine canopy. — The **MOsaics** in the central dome of the nave represent the Ascension, and those on the S. and W. ribs, scenes from the Passion (12th cent.). The other mosaics are chiefly of the 16th and 17th centuries. By the screen, right and left of the approach to the high-altar, are two *Pulpits* (ambones) in coloured marble, supported on columns. On the *Screen* are fourteen statues in marble by the brothers *Massegne* (1394): St. Mark, the Virgin, and the Apostles, with a gilded Crucifix. On the *Rood Arch* above, fine mosaics from designs by Tintoretto. — **LEFT TRANSEPT:** above, on the left, a *Mosaic* of 1542, representing the genealogy of Mary; fine Renaissance *Altar*, and two bronze *Candelabra*, dating from 1520. To the left is the *Cappella dei Muscoli* (1430).

with mosaics by *Michiel Giambono* and an unknown *Paduan Master*. Adjoining is the *Cappella di Sant' Isidoro*, with the tomb of the saint.

To the right and left of the Choir is tasteful Renaissance panelling, by *Fra Seb. Schiavone*, above which are six reliefs in bronze (three on each side), by *Jac. Sansovino*, from the life of St. Mark. To the left is the throne (*Sedia Patriarcale*) of the archbishop, by *Saccardo* (1895). — On the balustrade of the Stalls are (centre) the four Evangelists in bronze, by *Sansovino*, and (sides) four Fathers of the church, by *Girolamo Caliarì* (1614).

The *High Altar* (*Altar Maggiore*) stands beneath a canopy of verde antico, borne by four columns of marble with reliefs of the 11th century. The *\*Pala d'Oro*, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105 for the front of an altar, forms the altar-piece; it was re-arranged in the 13th and 14th cent. and furnished with Gothic additions. It is uncovered at Easter only, but is shown daily except on festivals, 11-2, by tickets (50 c.) which admit to the treasury also. Under the high-altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high-altar is a second *Altar* with four spiral columns of alabaster, said to have belonged to the Temple of Solomon, of which the two white ones in the middle are translucent. The *Mosaics* in the Dome represent Christ surrounded by Old Testament saints; those of the apse, Christ enthroned (1506). The door leading to the sacristy, to the left, behind the high-altar, bears reliefs of the Entombment and Resurrection of Christ, and admirable heads of Evangelists and Prophet (said to be portraits of the leading Venetian artists of the time) executed in bronze by *Sansovino* (1556).

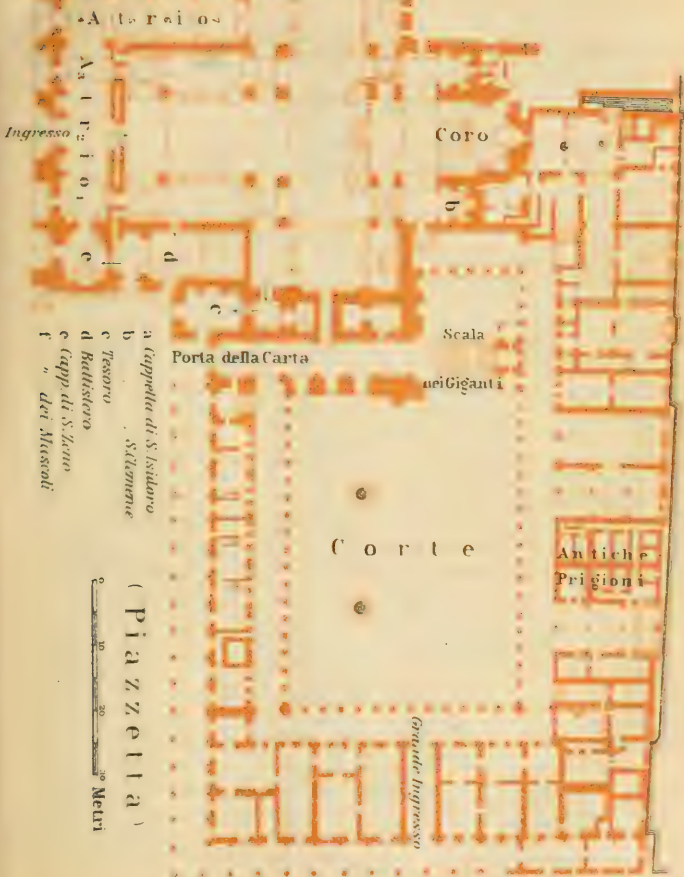
The SACRISTY (*Sagrestia*), to the left, contains some fine mosaics on the vaulting (1524). Cabinets with intarsia work by *Fra Seb. Schiavone*, *Ant.* and *Paolo da Mantova*, etc. (1450-1520).

The CRYPT, restored in 1901, is one of the oldest parts of the edifice (entr. from the Sacristy; adm. 50 c., from Nov. to May; closed 12-2). It contains a multitude of short columns of Greek marble, and in the middle is an enclosure with marble railings of the early-Christian period.

The RIGHT TRANSEPT contains two bronze *Candelabra*, of the end of the 16th century. — In the corner is the entrance to the TREASURY (*Tesoro di San Marco*; open daily, except festivals, 11-2; 50 c.): in front, an episcopal throne of the 7th cent., with symbolical reliefs, said to be from Grado (p. 353); in a glass-case to the left, valuable Byzantine book-covers. On the table to the left, two Gothic candelabra (15th cent.); adjacent, to the right, bust of John the Baptist, perhaps of the 11th cent. (?). By the rear-wall is an antependium in beaten silver (14th cent.). In the cabinets are the sword of the Doge Morosini (p. 289), sumptuous *\*Church-furniture* works in rock-crystal, agate, and turquoise.

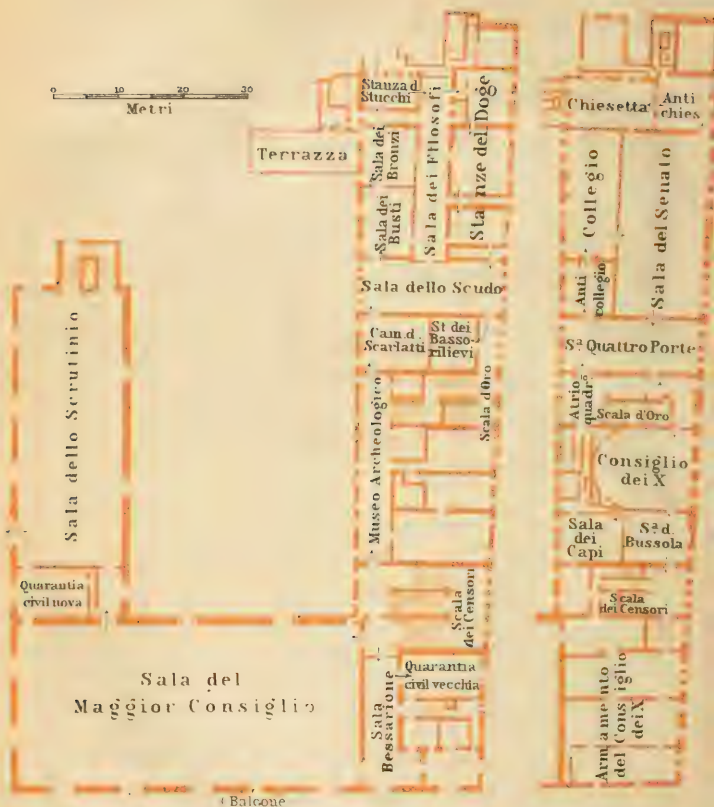
In the right aisle, close to the principal entrance, is the BATTISTERO (closed, 1½ fr.), in the centre of which is a large font of 1546. The bronze lid, adorned with fine reliefs by *Tiziano Minio* of Padua and *Desiderio* of Florence, bears a bronze statue of John the Baptist, by *Francesco Segala* (1565). Opposite the door, the Gothic monument of Doge Andrea Dandolo (d. 1354). The block of granite on the altar is from Mt. Tabor. The mosaics in the vaulting date from the 13th and 14th centuries. In the central dome, Christ commanding his disciples to baptize the Gentiles in his name; the other mosaics are chiefly from the life of John the Baptist. — From the Baptistery we enter the CAPPELLA ZENO, which is visible through the railing in the entrance-vestibule. In the centre rises the handsome *\*Monument* of Cardinal Giambattista Zeno (d. 1501), entirely in bronze, designed like the altar by *Al. Leopardi* and *Ant. Lombardo* (1504-19); on the sarcophagus is the figure of the cardinal, over lifesize; below are six Virtues by *Paolo Savino*. The handsome altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the *\*Madonna* ('della Scarpa'), by *Ant. Lombardo* (1515), and St. Peter and John the Baptist, by *P. Savino*; above, a relief of God the Father, executed by *Ant. Lombardo*; on the altar itself, a relief of the Resurrection. To the right and left, two lions in coloured marble.

# BASILICA DI S MARCO



PALAZZO DUCALE

Pianterreno



## PALAZZO DUCALE

Primo Piano

Secondo Piano



The visitor is strongly recommended to walk round the Gallery inside the church in order to inspect the mosaics more closely. Ascent from the principal portal (adm. 50 c.; closed 12-2). The gallery outside the church should then be visited for the purpose of examining the bronze horses (p. 295).

In the Piazzetta dei Leoni, on the N. side of St. Mark's, under the arch of the transept, is the marble sarcophagus, borne by lions, of *Daniele Manin* (p. 290; d. at Paris, 1857). — Beyond this is the *Palazzo Patriarcale*, occupied by the Archbishop since 1807 (comp. p. 294).

On the S. side of the church are two short square *Pilasters*, with Greek inscriptions, brought in 1256 from the church of St. Saba at Ptolemais (6th cent.), which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the Republic were promulgated. Two curious *Reliefs* in porphyry, immured by the entrance to the Palace of the Doges, represent two pairs of figures with sword and mantle embracing each other. They are said also to have been brought from Ptolemais and are the subject of various legends (see *Hare's* 'Venice').

The square **Campanile** (*di San Marco*), 322 ft. in height, which rose opposite St. Mark's, to the S.W., collapsed on July 14th, 1902, crushing the Loggetta at its foot. It was begun in 888, rebuilt in 1148 and 1329, and provided with a new upper story by *Bart. Buon the Younger*, after an earthquake in 1512. The foundations have been strengthened and the rebuilding of the tower was begun in 1905. — The **LOGGETTA**, or vestibule, on the E. side of the Campanile, erected by *Sansovino* in 1540, once a rendezvous of the Nobili and afterwards a waiting-room for the guards during the sessions of the great Council, is to be rebuilt also. The bronze statues of Peace, Mercury, Apollo, and Pallas, by *Sansovino*, and the four reliefs on the lower part of the walls, by *Girol. da Ferrara*, as well as the *Bronze Gates* by *Ant. Gai*, cast in 1750, have escaped with little injury. These, with *Sansovino's* terracotta group of the Holy Family, which has been pieced together again, will be replaced in the new building.

The **Clock Tower** (*Torre dell' Orologio*; Pl. G, H, 5), on the opposite side, at the E. end of the Old Procuratie, erected in 1496-99 perhaps from designs by *Moro Coducci* (?), rises over a lofty gateway, which forms the entrance to the *Merceria* (p. 324). The gilded figure of the Madonna was executed in the studio of the *Lombardi*. On the platform are two giants in bronze (by *Ant. Rizzo*?), who strike the hours on a bell. The custodian of the clock explains the mechanism ( $\frac{1}{2}$  fr.); entrance under the archway to the left, indicated by a notice.

From the S.E. corner of the Piazza of St. Mark to the Lagune extends the \***Piazzetta** (Pl. II, 5, 6), bounded on the W. by the Library, and on the E. by the Palace of the Doges. On the side next the Lagune are two *Granite Columns*, from Syria or Constan-

tinople, erected here in 1180; one of them bears the Winged Lion of St. Mark (shattered at Paris in 1815, but put together again in 1893); the other, St. Theodore on a crocodile, patron of the ancient republic, placed here in 1329. This used to be the place of execution; it is now (at the *Molo*) the chief stand for gondolas (p. 283). The Venetian phrase '*fra Marco e Todaro*' corresponds to our 'between hammer and anvil'.

The **\*Old Library** (*Libreria Vecchia*), erected by Sansovino in 1536-53, is a magnificent building of the 16th cent., and one of the finest secular edifices in Italy. The N.E. end was damaged by the fall of the Campanile. In plan it consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon a separate series of smaller fluted columns of the Ionic order. The effect is so fine as to justify certain liberties Sansovino has taken, such as that of enlarging the metopes at the expense of the triglyphs and architrave. The caryatides at the main portal are by *Al. Vittoria*. The building is now united with the Procuratie Nuove to form the royal palace (p. 293).

'The Library of St. Mark remains the crowning triumph of Venetian art. It is impossible to contemplate its noble double row of open arches without echoing the judgment of Palladio, that nothing more sumptuous or beautiful had been invented since the age of ancient Rome' (*J. A. Symonds*).

INTERIOR. In the Antechamber of the Library is a ceiling-painting representing Wisdom, by *Titian* (a late work). — The Main Saloon is embellished with portraits of twelve philosophers (incl. Diogenes and Archimedes by *Tintoretto*) and ceiling-paintings by *Paolo Veronese* (Geometry, Arithmetic, and Music; 1556) and others. Two large frescoes by *Tintoretto*, formerly in the Scuola di San Marco, represent a Miracle of St. Mark (rescue of a Saracen during a storm) and the \*Transference of the relics of the saint from Alexandria (p. 294). We may also note: *Rocco Marconi*, The woman taken in adultery: *Bonifazio*, Madonna with SS. Homobonus and Barbara (1530).

On the Lagune, between the Library and the *Royal Garden*, is the old **Zecca** (Pl. H, 6; hence 'zecchino' or 'sequin') or *Mint*, also built by Sansovino in 1536. Since 1905 it has accommodated the celebrated **Library of St. Mark** (*Biblioteca Marciana*; adm. see p. 288; special permission necessary for the MSS. and codices), founded in 1468 by Card. Bessarione and transferred at Napoleon's command from the Old Library to the Doges' Palace in 1812. The library contains 300,000 printed volumes and about 11,000 MSS.

GROUND FLOOR. The vestibule is adorned with two Atlantes, by *Girol. Campagna* and *Tiziano Aspetti*. The fine hall is used as a reading-room. The other rooms contain the modern books.

FIRST FLOOR. From the loggia we enter the two MSS. rooms. The show-cases in the first of these contain some splendid Byzantine book-covers of the 9-11th cent.; a copy of Dante of the second half of the 11th cent., with numerous miniatures, and the \**Breviario Grimani*, a famous early-Flemish breviary of the beginning of the 16th cent., with beautiful miniatures in the style of *Mabuse* and *Gerard David*; other valuable MSS.; and books printed in Venice.

The older books, including many incunabula and valuable Aldine editions, are preserved on the second and third floors.

The **\*Palace of the Doges** (*Palazzo Ducale*; Pl. H, 5), the W. side of which (82 yds.) faces the Piazzetta, and the S. side (78 yds.) the Molo and the Lagune, is said to have been founded beside the church of St. Theodore about 814 for the first Doge of Venice. It was rebuilt after conflagrations in 976 and 1105, and has been repeatedly altered and restored. The Gothic exterior, lined with small slabs of coloured marble, and with two pointed arcades of 107 columns (36 below, 71 above), one above the other, was thoroughly restored in 1873-89. The S. part dates from the 14th cent. (1309 et seq.; large window, by *Pierpaolo Massegne*, 1404), while the W. façade is said to have been built in 1423-38 by *Giovanni Buon* and his sons *Pantaleone* and *Bartolomeo Buon the Elder*. The magnificent tracery of the windows in the upper story has almost entirely disappeared in the course of one of the restorations.

The upper arcade, called **\*'La Loggia'**, is remarkably rich. From between the two columns of red marble (9th and 10th from the principal portal) the Republic caused its sentences of death to be proclaimed. The capitals of the short columns below (which have no bases) are richly decorated with foliage, figures of men, and animals. On the corner-pillar to the left next the portal are interesting figures of Numa Pompilius, Scipio, Emperor Trajan judging the cause of a widow, Justice, etc., all with inscriptions. The group above these is the **\*Judgment of Solomon** by two unknown Florentines. At the corner towards the Lagune, Adam and Eve. Mr. Ruskin, who gives an elaborate description of these sculptures in his 'Stones of Venice', affirms that the capital under this group, 'in the workmanship and grouping of its foliage', is, on the whole, the finest he knows in Europe. At the S.E. angle, the sin of Noah. All these are Gothic. In the centre of the Piazzetta façade is an alto-relief of the Lion of St. Mark with a kneeling figure of Doge Andrea Gritti (1523-38), which was destroyed by the Radicals in 1797 and restored by *Urbano Bottasso* in 1897. Adjacent is a Venetia enthroned (15th cent.).

The transition from late-Gothic to Renaissance forms is illustrated by the fine portal adjoining St. Mark's, built in 1438-43 by *Gior.* and *Bart. Buon the Elder*. It is called **\*Porta della Carta** from the placards which announced the decrees of the Republic here. The figure of Temperance, below to the left, the charming Putti, climbing among the Gothic foliage of the tympanum, and the figure of Justice, above, are especially attractive. The relief of the Lion of St. Mark with the kneeling figure of Doge Franc. Foscari, above the portal, is modern (comp. p. 303).

The magnificent **\*Court** was begun about 1484 by *Ant. Rizzo*, continued in 1499-1511 by *Pietro Lombardo* and in 1545-50 by *Ant. Scarpagnino*, but only partly completed. The florid façade on the E. side is probably by Rizzo. The little façade adjoining St. Mark's at the N.E. corner, attributed to *Gugl. Bergamasco* (1520), is less gorgeous, but more happily proportioned. Within one of the highest

windows to the left of the main façade was the prison of the poet Count Silvio Pellico in 1822, before he was removed to the Spielberg at Brünn (comp. p. 45). In the centre of the court are two *Well Heads* in bronze, of 1556 and 1559. On the façade of the *Clock Tower*, to the right, is a statue of the Venetian general Duke Francis Maria I. of Urbino (d. 1538) by the Florentine sculptor *G. Bandini*. Most of the other statues are antique, but freely restored.

The richly ornamented *Scala dei Giganti*, the flight of steps leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by *Sansovino* (1554). On the highest landing of these steps, in the later period of the Republic, the doges were crowned. Opposite, on the so-called *Arco Foscari*, are beautiful statues of \*Adam and Eve, by *Antonio Rizzo* (1464).

The \*INTERIOR (admission, see p. 288; office on the first floor, to the right) is another prominent specimen of Venetian art, although it was robbed of many treasures by the French in 1797. While the earliest native painters devoted their energies to the church of St. Mark, the great masters of the 15th and 16th cent. were chiefly engaged in the Palace of the Doges. As, however, their works were destroyed by the great fire of 1577, the palace now forms a museum of later masters only, such as *Tintoretto*, *Paolo Veronese*, and *Palma Giovane*, but it still presents a most brilliant display of Venetian painting, so far as executed for behoof of the state. The excellent condition of the paintings is noteworthy; the gorgeous colouring of *P. Veronese* is nowhere better illustrated. Lists of the pictures are placed in the principal rooms (except on Sun. and holidays; printed description 50 c.).

We ascend the *Scala dei Giganti*. Around the upper colonnade are modern busts of Venetian scholars, artists, and doges, and a few antiques from the Archæological Museum (p. 303; Dionysus and a satyr, Apollo resting, two Muses). Tickets of admission are sold opposite the staircase (see p. 288). To the right is the richly decorated *Scala d'Oro* of *Sansovino*, completed in 1577, once accessible to those only whose names were entered as 'Nobili' in the Golden Book. The stucco-work is by *Al. Vittoria*, the paintings by *G. B. Franco*. By this staircase we ascend on week-days direct to the upper story. — The next staircase, the *Scala dei Censori*, is the entrance on Sundays and festivals (p. 302).

The UPPER FLOOR contains the apartments in which the authorities of the Republic held their meetings, and which retain much of their ancient splendour. We first enter a small anteroom, the —

I. ATRIO QUADRATO, with ceiling-paintings by *Tintoretto*, Doge Priuli receiving the sword of justice. On the walls, portraits of procurators (p. 293), also by *Tintoretto*. — To the right is the —

II. SALA DELLE QUATTRO PORTE, restored in 1869; architectonic decorations by *Palladio*, 1575. Entrance-wall, in the centre: \*Doge Ant. Grimani kneeling before Religion, by *Titian* (a late work; ca.

1555); the figures at the sides are by *Marco Vecelli*. The side pictures are by Titian's pupils: left, Verona conquered by the Venetians in 1459, by *Giov. Contarini*. Over the windows in the E. wall: Neptune strewing the treasures of the deep at the feet of Venetia, by *Tiepolo*. Exit-wall: Arrival of Henry III. of France at Venice in 1574, by *Andrea Vicentino*; Doge Marino Grimani receiving the Persian ambassadors in 1603, by *Gabriele Caliani*, son of P. Veronese. Magnificent ceiling: stucco-work by *Sansovino*, painting by *Jac. Tintoretto*. — Next we enter the —

III. ANTICOLLEGIO, opposite the Atrio Quadrato. Architectonic decoration and fine chimney-piece designed by *Scamozzi*. Opposite the windows, Jacob's return to Canaan, by *Bassano*; \*Rape of Europa, by *P. Veronese*. Also, four paintings by *Tintoretto*: Forge of Vulcan, Mercury with the Graces, Minerva driving back Mars, and Ariadne and Bacchus. On the ceiling, Venetia enthroned (injured), a fresco by *P. Veronese*.

IV. SALA DEL COLLEGIO. On the left, chimney-piece with statues of Hercules and Mercury, by *Campagna*. Over the door and on the exit-wall: Doge Andrea Gritti praying to the Virgin, Nuptials of St. Catharine (with a portrait of Doge Franc. Donato), Virgin in glory (with Doge Niccolò da Ponte), Adoration of the Saviour (with Doge Alvise Mocenigo), all by *Jac. Tintoretto*. Over the throne, a memorial picture of the Battle of Lepanto (1571), \*Christ in glory (below, Doge Venier, Venetia, Religion, St. Mark, etc.), by *P. Veronese*. Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Faith, \*Venetia on the globe with Justice and Peace, all by *P. Veronese*.

'The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses and should pass the sunny summer mornings there again and again . . . . He will no otherwise enter so deeply into the heart of Venice'. — *Ruskin*.

V. SALA DEL SENATO. Over the throne, Descent from the Cross by *Jac. Tintoretto*, with portraits of the Doges Pietro Lando and Marc Antonio Trevisano; on the wall, to the left, Doge Seb. Venier before Venetia, Doge Pasquale Cicogna in presence of the Saviour, Venetia with the Lion against Europa on the Bull (an allusion to the League of Cambrai, see p. 289), all by *Palma Giovane*; Doge Pietro Loredan imploring the aid of the Virgin, by *Jac. Tintoretto*. Above the exit, Christ in glory, with Doges Lorenzo and Girolamo Priuli, by *Palma Giovane*. Central ceiling-painting: Venice, Queen of the Sea, by *Jac. Tintoretto*.

Beyond this room (to the right of the throne) is the ANTICHISETTA, or vestibule to the chapel of the Doges, containing two pictures by *J. Tintoretto*, SS. Jerome and Andrew, and SS. Louis, Margaret, and George. — The CHAPEL (*Chiesetta*) itself contains pictures of little importance; over the altar, Statue of the Madonna by *Tomm. Lombardi* (1536). — We return to the Sala delle Quattro Porte and thence pass through an anteroom (left) to the —



VI. SALA DEL CONSIGLIO DEI DIRCI (comp. p. 289). Entrance wall: Pope Alexander III. and Doge Seb. Ziani (p. 303), the conqueror of Emp. Fred. Barbarossa, by *Leandro Bassano*; opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by *Marco Vecelli*. Back-wall: Adoration of the Magi, by *Aliense*. Ceiling-paintings, partly copies of *Veronese* and partly by *Batt. Zelotti* and others; the \*Old Man supporting his head with his hand (at the back) is by *P. Veronese* himself.

VII. SALA DELLA BUSSOLA, ante-chamber of the three Inquisitors of the Republic. On the entrance-wall (the present egress) is an opening, formerly adorned with a lion's head in marble, into the mouth of which (*Bocca di Leone*) secret notices were thrown. This room contains two pictures by *Aliense*: on the entrance-wall, Taking of Brescia, 1426, opposite, Taking of Bergamo, 1427; chimney-piece by *Sansovino*; opposite, Doge Leon. Donato kneeling before the Madonna, by *Marco Vecelli*. On the ceiling, St. Mark surrounded by angels, by *Paolo Veronese* (a copy). — The room to the right is the —

VIII. SALA DEI CAPI DEL CONSIGLIO (the three heads of the Council of Ten). Central ceiling-painting, an angel driving away the vices, of the school of *Paolo Veronese*; chimney-piece by *Sansovino*, with caryatides by *Pietro da Sald*. On the entrance-wall: Madonna and Child, two saints, and Doge Leon. Loredan, by *Vinc. Catena*. — We now return to the Sala della Bussola and descend to the —

CENTRAL FLOOR, to which the Scala dei Censori leads direct (on Sun. and holidays, see p. 300). To the right is the *Archaeological Museum* (p. 303), to the left are the *Sala Bessarione* (p. 303) and the —

SALA DEL MAGGIOR CONSIGLIO, 59 yds. long, 27 yds. broad, 50 ft. high, which was the assembly-hall of the *Great Council* (p. 290). The balcony affords a \*View of the lagoons, with the islands of San Giorgio and the Giudecca opposite, and the Lido in the distance to the left. The ceiling-paintings, which represent battles of the Venetians, are by *P. Veronese*, *Franc. Bassano*, *Jac. Tintoretto*, and *Palma Giovane*; the best are \*Venice crowned by Fame (in the large oval next the entrance) by *Paolo Veronese*, and Doge Niccolò da Ponte in the presence of Venice, with the senate and ambassadors of the conquered cities (in the rectangle in the centre), by *Jac. Tintoretto*. — On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810), the ninth doge of the confederation (p. 220). Between the first two portraits on the end-wall is a black tablet bearing the inscription: 'Hic est locus Marini Falethri decapitati pro criminibus' (comp. p. 288). — On the E. wall, formerly covering Guariento's frescoes (p. 291), *Jac. Tintoretto's* Paradise, the largest oil-painting in the world (72 ft. by 23 ft.; restored in 1904), with a bewildering multitude of figures, many of the heads of which are admirable.

On the walls are 21 large scenes from the history of the Republic by *Leandro and Francesco Bassano, Paolo Veronese, Jacopo and Domenico Tintoretto*, etc. These pictures consist of two series. The first illustrates in somewhat boastful fashion the life of *Doge Sebastiano Ziani* (1173-79), who accorded an asylum to Pope Alexander III. during his strife with Frederick Barbarossa (comp. p. 302) and (in league with the towns of Lombardy) resisted the imperial demands; the second depicts the exploits of *Doge Enrico Dandolo* (p. 289). The final scene of the former series, by *Giulio dal Moro* (on the end wall) depicts the Pope presenting gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177 (comp. p. 329).

The CORRIDOR contains a bust of the Emp. Francis I. and portraits of several senators. — The SALA DELLO SCRUTINIO, or *Voting Hall*, used at the election of the doges and other officials, is decorated similarly to the preceding room. The balcony affords a good view of Sansovino's Library.

On the frieze are portraits of the last 39 doges, from Pietro Loredan (1567-70) down to Lod. Manin (1797). Entrance-wall: Last Judgment, by *Palma Giovane*; above, Prophets, by *A. Vicentino*. — On the other walls and on the ceiling are scenes from the history of the Republic, by *Marco Vecelli, Aliense, Andrea Vicentino, Jac. Tintoretto*, and others. — Opposite the entrance: Monument erected in 1694 to Doge Francesco Morosini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens (p. 289); the bronze half-figure of the doge in front is attributed to *G. F. Alberghetti*.

We return, to the right, through the SALA DI QUARANTIA CIVIL NOVA, the civil court, which contains some unimportant paintings.

The SALA BESSARIONE, formerly the vestibule of St. Mark's Library (p. 298), contains the remains of *Guariento's* (p. 291) large fresco of Paradise, brought hither from the Sala del Maggior Consiglio, where it was concealed by Tintoretto's Paradise. Guariento's work is said to have been freely retouched as early as 1524 (comp. also Jacobello del Fiore's copy, mentioned at p. 308). On the ceiling, \*Adoration of the Magi, by *Paolo Veronese*, from the now demolished church of San Nicoletto dei Frari. — To the left is the SALA DI QUARANTIA CIVIL VECCHIA, or former room of the civil appeal court.

The ARCHÆOLOGICAL MUSEUM occupies the rooms not injured by the fire of 1577, in which the doges resided down to the close of the 16th century. It contains ancient Greek and Roman sculptures in marble, most of them brought home as booty by the Venetians from their campaigns.

I. ROOM (Galleria d'Ingresso). Two pictures of the Lion of St. Mark, by *Jacobello del Fiore* (1415), and *Vitt. Carpaccio* (1516). Busts of Doges, including *Andrea Vendramin* and *Francesco Foscari*, the latter a fragment of the relief over the Porta della Carta (p. 299), demolished by the Radicals in 1797.

II. ROOM (Camera degli Scarlatti; originally the doges' bedroom). Fine early-Renaissance wooden ceiling. Chimney-piece by *Ant. and Tullio Lombardo*. Over the entrance is a relief of the Doge Leon. Loredan kneeling before the Virgin, perhaps by *Ant. Rizzo* (?); the relief of the Madonna, opposite, dates from 1528. Portraits of Doges.

III. ROOM (Sala dello Scudo). In front of the entrance to the Sala dei Filosofi (p. 301), the famous \*Map of the world by the Camaldulensian

monk Fra Mauro, 1457-59; adjacent, to the right, six tablets of carved wood from the planisphere of Hadji Mehemet of Tunis (1559), captured by the Venetians in the 17th century. On the walls, other old maps. In the cases, Roman and Byzantine coins. — The door to the left leads into the —

IV. Room (*Sala dei Busti*), with a fine early-Renaissance wooden ceiling and a chimney-piece by *Ant. and Tullio Lombardo*. Numerous busts of Roman emperors (the best Vitellius, opposite the entrance). In the centre are Venetian medals, etc. — We now pass in a straight direction into the —

V. Room (*Sala dei Bronzi*), with chimney-piece and magnificent ceiling of the 16th century. Small sculptures in marble, bronze, and ivory. Dies for Venetian coins. Greek vases. Egyptian antiquities.

VI. Room (*Stanza degli Stucchi*), decorated, like R. VII, with stucco reliefs of the 18th century. Show-cases with Venetian coins. By the window, a narwhal-horn, with carvings. — To the right is the —

VII. Room (*Sala dei Filosofi*). From the steps of the staircase by the right wall we see an interesting \*Fresco of St. Christopher, by *Titian*, painted about 1524. In the wall of an adjacent corridor is a memorial of the monument of Thomas Mowbray, Duke of Norfolk, who was banished by Richard II. The Duke died at Venice in 1399 and was buried in the vestibule of San Marco (p. 295). His body was removed to England in 1533, while his monumental tombstone remained *in situ* till 1840; when it also was taken to England. — The door in the N.E. corner of this room leads to the —

VIII.-X. Rooms (*Stanze del Doge*). Round the walls of the first room (*Stanza Gialla*) are bronze sculptures of the Renaissance: *Al. Vittoria*, Bust of Doge Seb. Venier; *Ant. Lombardi*, Assumption and Coronation of the Virgin, reliefs from the destroyed monument of the Doges Marco and Agost. Barbarigo in the *Carità*; *Riccio* (?), Four reliefs from the legend of the Holy Cross, and (opposite) Tabernacle door from the church of St. Servus (destroyed in 1812); *Riccio* (?), St. Martin; *Camelio*, Battle-scenes. *Tullio Lombardi*, Double relief-portrait in marble; Doge's hat (*corno ducale*). In the show-cases are fine medals and plaquettes by *Pisanello*, *Matteo de' Pasti*, *Sperandio*, *Leone Leoni*, and others. In the middle, coins (*oselle*) from Murano, ivory reliefs, and cameos (among them, Zeus Aigiochos). — In the next room (*Stanza Grigia*) is a chimney-piece by *Pietro Lombardi* (?). Antiquities: opposite the windows, Rape of Ganymede, a Roman work, freely restored. By the exit-wall, three \*Conquered Gauls, resembling the Dying Gladiator at Rome and connected with similar statues at Naples and Rome, ancient copies of the groups erected on the Acropolis of Athens by Attalus I., King of Pergamum, about B.C. 239, after his victory over the Gauls at Sardes. Cupid bending his bow, perhaps after Lysippus. — The third room (*Stanza Azzurra*) also contains ancient marbles, including two Roman tripod-bases with armed Cupids. Above is a faded fresco of the Madonna and two angels, by *Titian*. — We now pass through the *Sala dello Scudo* into the —

XI. Room (*Stanza dei Bassorelievi*). Entrance-wall, immediately to the right, Fragment of a Greek tomb-relief. Farther on, \*Fragment of an Attic frieze of a naval battle between Greeks and Persians. In the corner, Square Roman altar, with charming representations of satyrs. On the exit-wall, in the middle, Front of a Roman sarcophagus, representing the death of the children of Niobe; to the left, Warrior sacrificing.

We now descend the staircase and beyond the *Scala dei Censori* (p. 300) pass through the second door to the right (marked '*Prigioni*'), from which a narrow passage leads to the lofty *Bridge of Sighs* (*Ponte dei Sospiri*; Pl. H, 5), which was constructed by *Ant. Contino* in 1595-1605 and connects the Palace of the Doges with the *Carceri* or *Prigioni Criminali*, built in 1571-97 by *Giov. da Ponte*. These, the prison for ordinary criminals, are still in use, while the notorious *Piombi*, or prisons under the leaden roof

of the Palace, were destroyed in 1797. A staircase descends from the above-mentioned passage to the *Pozzi*, a series of gloomy dungeons, with a torture-chamber and the place of execution for political criminals. Too much sentiment need not be wasted on the Bridge of Sighs, as the present structure — that 'pathetic swindle' as Mr. Howells calls it —, serving merely as a means of communication between the Criminal Courts and the Criminal Prison, has probably never been crossed by any prisoner whose name is worth remembering or whose fate deserved our sympathy.

A good survey of the Bridge of Sighs and of the handsome E. side of the Doges' Palace, more harmonious in appearance than the W. side, with a basement of faceted stone, is obtained from the *Ponte di Canonica* (p. 324) or from the *Ponte della Paglia*, which connects the Molo with the \**Riva degli Schiavoni* (Pl. H, I, 5; 'quay of the Dalmatians'), a quay paved with unpolished marble. This quay presents a busy scene, being the most popular and sunniest lounge in Venice. In 1887 it was embellished with an equestrian *Statue of Victor Emmanuel II.*, by E. Ferrari; at the back of the pedestal is *Venetia enslaved*, in front *Venetia liberated*. The *Hôtel Danieli* (p. 281) was the home of Alfred de Musset and George Sand in 1833. — Beyond the next bridge rises the church of SANTA MARIA DELLA PIETÀ (Pl. I, 5), with a new façade (1905): in the high-choir, above the principal entrance, \**Christ in the house of the Pharisee* by *Moretto* (1544); on the ceiling, *Victory of the Faith*, by *Tiepolo*. Near this church is the *Casa del Petrarca*, presented by the Republic to Petrarch in 1362.

For the adjoining churches of *S. Zaccaria*, *S. Giorgio dei Greci*, and *S. Giovanni in Bragora*, see pp. 325, 328, 329; for the *Arsenal* and the *Giardini Pubblici*, see p. 329.

#### b. From the Piazza of St. Mark to the Academy.

The passage in the S.W. corner of the Piazza of St. Mark leads to the SALIZZADA SAN MOISÈ, with its numerous shops. To the right is the *Frezzeria* (p. 286), another busy street. To the left, in the Campo San Moisè, is the church of *San Moisè* (Pl. G, 6), with an over-decorated façade by *Al. Tremignan* (1668), 'notable', says Mr. Ruskin, 'as one of the basest examples of the basest school of the Renaissance'. *John Law* (1671-1729), originator of the 'Mississippi Scheme', is buried in this church. Beyond it we cross the bridge and proceed straight on along the VIA VENTIDUE MARZO.

The second side-street to the right, the *Calle delle Veste*, leads to the Campo San Fantino, in which are situated the *Teatro Fenice* (Pl. F, 6); the *Ateneo Veneto* (see p. 286), a Renaissance building by *Al. Vittoria*, formerly the *Scuola di San Girolamo*; and the interesting church of \**SAN FANTINO*, built in the early-Renaissance style after 1567 by *Scorpaigino*, which, apart from its groined vaulting, may be regarded as a precursor of *San Salvatore* (p. 321). The fine choir of *S. Fantino* is by *Jac. Sansovino* (1549); in the pavement are tombstones of the 16th century.



The Via Ventidue Marzo crosses a second bridge and leads to the church of **Santa Maria del Giglio** or *Santa Maria Zobenigo* (Pl. F, 6), erected in 1680-83 by *Gius. Sardi* for the Barbaro family ('*barbaro monumento del decadimento dell' arte*', as it has been called). The niches of the baroque façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; above are representations of naval battles.

Leaving this church, we cross the *Campo San Maurizio*, where the small church of that name is situated, to the larger **CAMPO FRANCESCO MOROSINI** (Pl. E, F, 6), which is embellished with a marble statue of *Niccolò Tommaseo*, philosopher and teacher (d. 1874). To the left is the *Pal. Morosini*, formerly renowned for its art-treasures, and to the right is —

\***Santo Stefano** (Pl. F, 5, 6), a Gothic church of the 14th cent., with an elegant façade in brick (restored in 1904), rich leaf-work over the portal, and good window-mouldings in terracotta. The interior (recently restored) has a peculiarly constructed vaulting of wood, which, along with the wide intervals of the slender columns, imparts a very pleasing appearance to the interior and recalls San Fermo at Verona (p. 252).

ENTRANCE WALL, to the right of the principal door, is the fine tomb of the physician *Jacopo Suriano* (d. 1511). The ornamental paintings in the nave were renewed in 1903; on the pavement is the large tomb-stone of the Doge *Francesco Morosini* (d. 1694; p. 289). — CHOIR. On the marble screens, statues of the twelve Apostles and four saints, from the studio of *Pietro Lombardi* (1476). Renaissance stalls by *Marco and Francesco Cozzi* (1465-88). — In the chapel to the left of the choir is the tomb of the jurist *Giov. Batt. Ferretti*, by *Sanmicheli* (?). — LEFT AISLE. 3rd altar, statues of St. Jerome and St. Paul by *Pietro Lombardi*.

Behind the church stands a Gothic *Campanile* (restored in 1903). — Adjoining the church on the left are handsome *Cloisters* (1532), with the remains of fine frescoes by *Pordenone* on the upper story.

Crossing the cloisters, we reach the *Campo Sant' Angelo* (Pl. F, 5), with a marble monument to *Paleocapa*, the minister (p. 38). — Farther to the N.E., near the *Teatro Rossini*, is the *Piazza Manin* (Pl. F, G, 5), adorned with a *Monument of Daniele Manin* (p. 290) in bronze. On the *Cassa di Risparmio* (Savings Bank), in this square, is a marble tablet commemorating the fact that the famous *Aldine Press* once occupied this site. [The tablet on another house in the parish of S. Agostino, associating it also with *Aldus*, is probably wrong; comp. 'The Venetian Printing Press', by *H. F. Brown*.] We then traverse the *Calle della Vida* (right) and, taking the first side-street to the right, reach the **PALAZZO CONTARINI DAL BOVOLO** (Pl. F, 5), now belonging to the *Congregazione di Carità*. This contains the *\*Scala Minelli* or *Scala a Chiocciola*, a curious spiral staircase in a round tower of Istrian marble, constructed by *Giov. Candi* (d. 1499).

We now retrace our steps and cross the *Campo Morosini* to the S.E. to the *\*Palazzo Pisani a Santo Stefano* (Pl. F, 6; now a conservatorium), situated in a small piazza off the main track. This is a good example of the residence of a rich merchant of the baroque period, with spacious halls and courts and magnificent interior de-



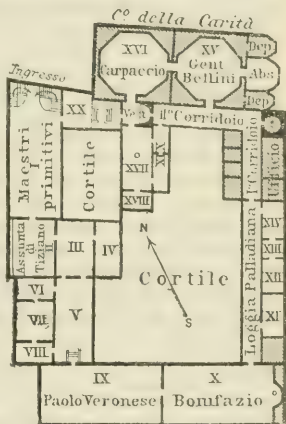
coration. The banqueting-hall is adorned with frescoes by *Vitt. Bresanin* (1905) representing the Glorification of music.

A few paces to the S.W. of the Campo Morosini lies the church of *SAN VITALE* (Pl. E. 6), built about 1700 by *Andr. Tirali*. It contains (behind the high-altar) a good painting by *Carpaccio*, of St. Vitalis on horseback surrounded by four saints; above, four other saints and the Madonna in clouds (1514). — From the adjoining Campo San Vitale we then cross the Grand Canal by the iron bridge (p. 315) to the *Campo della Carità* (p. 315) and the Academy.

The **\*\*Accadēmia di Belle Arti** (Pl. E, 6) occupies the old *Scuola di Santa Maria della Carità*, the assembly-hall of this, the oldest brotherhood in Venice (founded 1360), which lies on the Grand Canal (steamboat-station, p. 284), and may be reached on foot from the Piazza of St. Mark in 10 minutes. The entrance is almost opposite the iron bridge, to the right, under a figure of Minerva with the lion; the ticket-office is immediately to the right of the entrance, whence we ascend the staircase.

Admission, see p. 287; large catalogue in preparation; small catalogue (1904), 1 $\frac{1}{4}$  fr. Director, *Signor Cantalamessa*.

The gallery, which was founded in 1798, contains about 700 pictures, chiefly by Venetian masters, and possesses many works of the first class, besides an abundance of mediocre paintings. The ordinary visitor will be most interested in the canvases of the *Bellini* and the great masters of the following period. The historical paintings by *Gentile Bellini* and *Vittore Cardaccio* in Rooms XV and XVI present a lifelike picture of ancient Venice, while the brilliance of their colouring makes us forget the poverty of their execution and the want of individuality in their figures and groups. It is instructive to compare the Venetian manner with the mode in which contemporary Florentine artists arrange their groups and describe historical events. In the case of the numerous pictures of *Giovanni Bellini* (Room XVIII) the attention is chiefly arrested by his 'santa conversazione' pieces (p. 291), by the beauty of his nude figures, and by his vigorous though not very saint-like male figures. A picture by *Boccaccio Boccaccino* (Room XVII, No. 600), a little-known master of the earlier school, is one of the best of that period. *Palma Vecchio* is represented here by one of his best works, a Holy Family (R. VII,



No. 147). *Rocco Marconi's* Descent from the Cross (R. V, No. 166), if genuine, is one of his finest efforts. *Titian's* masterpiece, the Assumption of the Virgin (R. II, No. 40), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, and the magnificence of the colouring cannot fail to strike the eye of every beholder. The gallery comprises also the last, uncompleted creation of this master: the Pietà in R. X (No. 400). His Presentation in the Temple (R. XX, No. 626) is also very attractive owing to the spirited grouping and the beauty of the individual figures. *Bonifazio I's* wealth of colour is displayed in the Story of Dives (R. X, No. 291), the Massacre of the Innocents (R. X, No. 319), and his small Madonna (R. X, No. 269). The Miracle of St. Mark (R. II, No. 42) by *Jacopo Tintoretto*, and the Supper in the house of Levi (R. IX, No. 203) by *Paolo Veronese*, are specially interesting.

The double staircase ends in —

Room I (Sala dei Maestri Primitivi). The finely carved wooden ceiling, by *Marco Cozzi* (1461-84), is adorned with paintings by *Alvise Vivarini* (God the Father) and *Dom. Campagnola*. Pictures of the 14-15th cent., some in fine original frames. On the right side-wall: 10. *Lorenzo Veneziano*, Altar-piece in numerous sections (in the centre the Annunciation, 1358); above it, God the Father by *Franc. Bissolo*; 1. *Jacobello del Fiore*, Paradise, with the Coronation of the Virgin in the centre, a copy of Guariento's fresco (p. 303); 33. *Michele Giambono*, Coronation of the Virgin (a copy of the original by *Ant. Vivarini* and *Giov. Alemanno* in San Pantaleone, p. 338). Left side wall: 24. *Mich. Lambertini* (Bologna; d. 1469), Altar-piece, with scenes from the Legend of the Holy Cross in the predella.

Room II (Sala dell' Assunta) containing the masterpieces of the collection: \*\*40. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 335), whose high-altar it once adorned, and several times restored.

'There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. . . . Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titian invites us by all the arts of which he is a master. . . . The apostles we observe are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms, and the marvellous

power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo.' — *Crowe & Cavalcaselle*.

Entrance-wall: 44. *Vitt. Carpaccio*, Presentation in the Temple (1510); 36. *Cima da Conegliano*, Madonna enthroned, with saints and angels making music; above, \*45. *Paolo Veronese*, Ceres offering her gifts to the enthroned Venetia. — To the left, \*37. *Paolo Veronese*, Madonna enthroned, with saints. — \*38. *Giov. Bellini*, Madonna enthroned, in a richly decorated niche, with SS. Sebastian and Dominic and a bishop to the right, and Job, St. Francis, and John the Baptist to the left; on the steps of the throne are three angels. This is one of the finest works of the artist (ca. 1478). 39. *Marco Basaiti*, Call of James and John, the Sons of Zebedee, dating from 1510 and marking with No. 69 in Room V, painted the same year, the highest level reached by Basaiti under the influence of Giov. Bellini. — Opposite, \*42. *Jac. Tintoretto*, St. Mark rescuing a slave; this painting, from the Scuola di San Marco, belongs to the same series (1548) as those mentioned on pp. 141, 298. — The steps lead to —

Room III (Sala dei Maestri Italiani Diversi). Entrance-wall: 62. *Ribera*, Martyrdom of St. Bartholomew; 59. *Caravaggio*, Homer. Opposite, 56. *Garofalo*, Madonna in clouds, with four saints (1518). — The door to the left leads to —

Room IV (Disegni), with ceiling-paintings by *Benedetto Caliari* (Assumption) and *Tintoretto* (Allegories). By the entrance-wall, in Case 80, are drawings by *Albert Dürer*, *Hans Baldung Grien*, etc. In the centre is the so-called '*Sketch Book of Raphael*' (not genuine; perhaps by a pupil of *Pinturicchio*). By the back-wall, in the show-cases: 35, 38. Drawings by *Michael Angelo*; 39, 42, 43, 46. \*Drawings by *Leonardo da Vinci*, including studies for John the Baptist (in the Louvre), the missing Adoration of the Shepherds, the Last Supper (p. 154), and the Battle of Anghiari (p. 473). — We now return to Room III and pass to the left into —

Room V (dei Belliniani). Entrance-wall: 69. *Basaiti*, Christ on the Mt. of Olives (see No. 39, in Room II). To the left: 102. *Basaiti*, St. George and the Dragon (1520); 76. *Marco Marziale*, Supper at Emmaus (1506); \*166. *Rocco Marconi*(?), Descent from the Cross, the group in the centre of great beauty; 80. *Bart. Montagna*, Madonna enthroned, with SS. Sebastian and Jerome; 79. *Franc. Bissolo*, St. Catharine of Siena receiving the Crown of Thorns from Christ. — 89. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat (1515). — We now pass through the first door to the right into —

Room VI (Sala A. van Dyck). To the right, 176. *A. van Dyck*, Christ on the Cross.

Room VII (dei Bergamaschi). To the left, 169. *Girol. da Santa Croce*, SS. Gregory and Augustine. — Opposite, 151. *Pellegrino da*

*San Daniele*, Annunciation (1519). — In the centre, \*147. *Palma Vecchio*, Holy Family with SS. John the Baptist and Catharine, an unfinished late work.

Room VIII (dei Fiamminghi). Entrance-wall: 180. *J. Steen*, Astrologer; 368. *Ad. Elsheimer*, Peter's denial, an early work. — Opposite: \*191. *Rogier van der Weyden*, Portrait of a man; 586. *Memling*, Portrait of a young man (copy?). — By the exit, 182, 184. *H. Bosch*, Scenes in Hades. — We now return to R. V and ascend the steps to —

Room IX (di Paolo Veronese). On the end-wall to the right, \*203. *Paolo Veronese*, Jesus in the house of Levi (1573), a masterpiece of the artist, who has used the historical incident as a pretext for delineating a group of handsome figures in the unfettered enjoyment of existence (much damaged). — Opposite, 217. *Jac. Tintoretto*, Descent from the Cross. — To the right, 252. *Leandro Bassano*, Raising of Lazarus; 260. *Paolo Veronese*, Annunciation.

Room X (di Bonifazio). To the left, *Bonifazio*, 269. Madonna with saints, 280. SS. Bernard and Sebastian.

\*291. *Bonifazio*, Banquet of Dives.

'An attractive narrative composition, affording us a glimpse of the private life of a Venetian aristocrat. In the splendour of the colouring, the beauty of the forms, and the charm of the landscape in the background, we may recognize the influence of Titian's masterpieces of ca. 1510-20'. — *Burckhardt*.

*Bonifazio*, 284. Christ enthroned, with saints (1530), 318. St. Mark. — 302. *Palma Vecchio* (?), St. Peter enthroned, with six saints (retouched). — \*400. *Titian*, Pietà, his last picture, on which he was engaged at the time of his death in his 99th year, completed by *Palma Giovane* in 1576, as the inscription records.

'It may be that looking closely at the 'Pietà', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the 'Pietà' of Michaelangelo.' — *C. & C.*

321. *Pordenone*, Madonna of the Carmelites, with saints (injured); 319. *Bonifazio*, Massacre of the Innocents; \*320. *Paris Bordone*, Fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence (*Burckhardt*).

316. *Pordenone*, San Lorenzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

'The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian'. — *C. & C.*

In the centre, 295. *Bonifazio*, Judgment of Solomon (1533). — In the recess, *Canova*, Original model for the group of Hercules and Lichas. — We enter the Loggia Palladiana and turn to the right into —



ROOM XI (dei Bassani). This room contains pictures by *Francesco Bassano*, *Jacopo Bassano*, and *Leandro Bassano*. — We then return to the —

LOGGIA PALLADIANA. The numbering of the pictures (17-18th cent.), begins at the opposite end, to the right: *Hondecoeter*, 345. Victorious cock, 344. Poultry; *Jan Fyt*, Dead game (1642); above, 343. *G. B. Tiepolo*, The Brazen Serpent (injured). — To the right through Rooms XIV & XIII into —

ROOM XII (dei Secoli XVII & XVIII). On the back-wall: 643. *Luca Giordano*, Descent from the Cross. — Room XIII (di Rosalba Carriera), with twelve pastels by *Rosalba Carriera*. Also, 464-469. Paintings by *Pietro Longhi*, of interest on account of their illustration of Venetian costumes and customs in the 18th century.

ROOM XIV (del Tiepolo). On the back-wall, 462. *Tiepolo*, St. Helena finding the Holy Cross, one of the master's finest ceiling paintings (restored). On the left wall, 484. *Tiepolo*, St. Joseph with the Holy Child and four saints; *Ant. Canale (Canaletto)*, 494. Scuola di San Marco, 463. Palace-court (1765); 709. *Franc. Guardi*, Islands of San Giorgio Maggiore and Giudecca. — We next pass through the Loggia Palladiana into —

CORRIDORS I & II, with unimportant pictures of the 16th and 17th cent.; in Corridor I. to the right, 516. *Paris Bordone* (?), Storm (retouched). From the last window in Corridor II., fine view of Palladio's building (see p. 313). — The middle door (right) leads into —

ROOM XV (di Gentile Bellini), with pictures from the Scuola di San Giovanni Evangelista (p. 336), representations of the Miracles of the Cross, etc. To the left of the entrance, 563. *Gentile Bellini*, High-altar-piece, with adoration of a fragment of the Cross (injured); \*566. *Carpaccio*, Cure of a lunatic, with the old Rialto Bridge in the background. *Gentile Bellini*, \*567. Procession in the Piazza S. Marco (1496), where the piazza differs from its present form; 568. Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal (1500); 570. San Lorenzo Giustiniani, a tempera painting on canvas from the church of the Madonna del Orto (1465; much injured). — In the apse to the right: 569, 571. *Giov. Mansueti*, Miracles of St. Mark. — We now return to Room XV and enter —

ROOM XVI (del Carpaccio), with nine \*Scenes from the legend of St. Ursula, painted by *Vittore Carpaccio* in 1490-95 for the Scuola di Sant' Orsola in Venice.

Beginning to the right of the exit: 572. The ambassadors of the pagan king of England bring to King Maurus, father of St. Ursula, the proposals of their master for the hand of his daughter; to the right, the king deliberates over the matter; 573. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome, accompanied by eleven thousand virgins; 574. Return of the ambassadors to England and their report to the king; 575. Double picture, representing the Departure of the English prince, who has resolved to share in the pilgrimage, and his Meeting with Ursula



(on shipboard); 576. Apotheosis of St. Ursula; 577. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus (in the background rises the Castel Sant' Angelo); \*578. The saint's dream of her martyrdom; 579. Arrival of St. Ursula at Cologne; 580. Martyrdom of the saint and her virgins, who are pierced with arrows; and burial of the saint. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of St. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

Through the adjoining VESTIBULE, with some modern sculptures, we reach —

Room XVII, which contains masterpieces of the close of the 15th century. To the left: 658. *Cima da Conegliano*, Madonna enthroned, with SS. Dionysius and Liberalis; in the lunette above, Christ blessing, between SS. Peter and Paul (retouched). — 628. *Cosimo Tura*, Madonna; 47. *Piero della Francesca*, St. Jerome, with adoring donor (damaged); 607. *Alvise Vivarini*, Madonna enthroned, with saints (1480). — 590. *Antonello Saliba da Messina*, Madonna at prayer; 589. *Pietro da Messina*, Ecce Homo. — \*588. *Mantegna*, St. George, grandly conceived, and executed with the delicacy of a miniature; \*600. *Boccaccio Boccaccino*, Madonna with SS. Peter, John the Baptist, Catharine, and Rosa, a richly-coloured picture with beautiful landscape. *Cima da Conegliano*, \*611. Christ with SS. Magnus and Thomas, 623. St. Christopher, \*592. Tobias and the angel, with SS. Nicholas of Bari and James, 603. Madonna with John the Baptist and St. Paul, 604. Entombment. — 602. *Giov. Buonconsiglio (Marescalco)*, SS. Benedict, Cosmas, and Thecla, a fragment of a large altar-piece. — In the centre, Dædalus and Icarus, the work of *Canova* when 21 years of age. — Behind is —

Room XVIII, containing a series of admirable works by *Giovanni Bellini*: to the left: 612. Madonna, 583. Madonna (an early work), \*595. Allegorical paintings from the artist's later period, some with delightful landscapes, \*613. Madonna, Mary Magdalen, and St. Catharine ('the three women are characterised by an extraordinary union of dignity, earnestness, and beauty'. *C. & C.*), \*596. Madonna of the Two Trees (1487; injured), \*610. Madonna with SS. Paul and George (after 1483), 87. Christ, fragment of a Transfiguration, 591. Madonna (retouched); \*594. Madonna in a beautiful landscape. Also, 582. *Jacopo Bellini*, Madonna. — We return to R. XVII. and thence enter —

Room XIX (16th cent.). 1st Section, 95. *Seb. del Piombo* (?), Visitation (an early work; retouched). Also, *Al. Vittoria*, Busts of Domenico and Francesco Duodo; *Lor. Bernini*, Bust of Card. Scipione Borghese (1633). — 2nd Sec., *Moretto*, 331. St. Peter, 332. John the Baptist; 305. *Pordenone*, Portrait; \*314. *Titian*, John the Baptist in the Wilderness (a late work); 245. *Titian* (more pro-

bably *Jac. Tintoretto* ?), Portrait of *Jac. Soranzo*; *Jac. Tintoretto*, 234. Procurator *Andrea Cappello*, 233. Doge *Alvise Mocenigo*. — We return through the Vestibule (p. 312) and descend the stairs to the left to —

Room XX, with carved wooden ceiling decorations of the 15th century.

On the exit-wall, \*626. *Titian*, Presentation in the Temple, painted in 1539 for this room, then the Sala dell' Albergo of the Brotherhood della Carità (damaged).

'It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour'. — C. & C.

Also, 15. *Jacobello del Fiore*, Allegory of Justice (1421); \*625. *Ant. Vivarini* and *Giov. Alemanno*. Madonna enthroned, with angels and the four Fathers of the Church (1446), a masterpiece of the early Venetian school and also interesting on account of the peculiar architecture.

Adjoining the Academy on the left is the **Reale Istituto di Belle Arti**. To the left of the first court is a second, with the inner \*Façade of Palladio's unfinished *Convent of Carità* (1561), enthusiastically described by Goethe.

From the Campo della Carità to the church of *Santa Maria della Salute* see p. 339.

### c. Canal Grande.

The \*\**Grand Canal*, or *Canalazzo*, the main artery of the traffic of Venice, fully 2 M. in length, with an average width of 77 yds. and a depth of 17 ft., intersects the city from N.W. to S.E., and resembles an inverted S in shape. It is crossed by three bridges, the *Ponte di Ferro* (Pl. E, 6), the *Ponte di Rialto* (Pl. G, 4), and the *Ponte alla Stazione* (Pl. D, 3), while small steamers and hundreds of gondolas and other craft are seen gliding in every direction. Handsome houses and magnificent palaces rise on the banks, for this is the street of the *Nobili*, the ancient aristocracy of Venice. A trip on the canal is extremely interesting; 1 hr. at least should be devoted to it in order to obtain a glimpse of the principal palaces. The gondolier points out the chief edifices; comp. also the Album by *Ongania* (1 fr.; p. 286). The posts (*pali*) display the heraldic colours of their owners. The following list begins at the Piazzetta.

## LEFT.

*Punta della Salute* and *Dogana di Mare* (Pl. G, 6), the principal custom-house, erected by *Gius. Benoni* in 1676-82; the vane on the tower is a gilded *Fortuna*. — A little back, the *Seminario Patriarcale* (p. 340).

*Santa Maria della Salute* (Pl. F, G, 6), see p. 339.

*Abbazia San Gregorio* (Gothic; 14-15th cent.), with tasteful cloisters.

*Palazzo Genovese* (modern Gothic; 1892).

*Palazzo Volkoff* (Gothic).

*Pal. Dario*, in the style of the *Lombardi* (ca. 1480); under restoration since 1905.

*Pal. Venier*, consisting simply of the groundfloor of a building planned on a scale of great magnificence, by *Giorgio Massari* (18th cent.); with garden.

*Pal. Morosini-Rombo*, formerly *Da Mula* (Gothic; 15th cent.).

## RIGHT.

*Zecca* (Pl. H, 6), see p. 298; farther on, beyond the *Giardino Reale*, is the steamboat-station *S. Marco* (Pl. G, 6; see p. 284).

*Palazzo Giustiniani*, now *Hôtel Europa* (Pl. b; G, 6), in the pointed style of the 15th century. *Chateaubriand*, *George Eliot*, and *Wagner* are among the names connected with this palace.

*Pal. Treves* (formerly *Barozzi-Emo*), ascribed to *Longhena* (1680). It contains *Hector* and *Ajax*, *Canova's* last works (fee 1½ fr.).

*Pal. Tiepolo*, now *Hôtel Britannia* (Pl. c; G, 6).

*Pal. Contarini*, 15th century.

\**Pal. Contarini-Fasan*, Gothic (14th cent.), the so-called 'House of *Desdemona*.'

*Pal. Ferro* (15th cent.), now the *Grand Hôtel* (Pl. o; F, 6).

*Pal. Fini* (1688), now united with the *Grand Hôtel*.

Steamboat-station *Santa Maria del Giglio* (Pl. F, 6), see p. 284.

*Pal. Gritti*, Gothic (14th cent.).

\**Pal. Corner della Cà Grande*, built by *Jac. Sansovino* in 1532, with spacious court, now seat of the *Prefecture* and the *Consiglio Provinciale*.

The hall of the *Provincial Council* is adorned with ceiling-paintings (*Triumph of Venice*, etc.) and a friezes 140 ft. long (*Procession of the Doge*,

## LEFT.

*Pal. Loredan* (17th cent.), residence of Don Carlos.

*Pal. Balbi-Valier* (18th cent.).

*Pal. Manzoni-Angaran*, in the style of the *Lombardi* (15th cent.).

Steamboat-station *Accademia* (Pl. E, 6), see p. 284.

**Ponte di Ferro** or *Ponte dell'Accademia* (Pl. E, 6; p. 307), constructed in 1854, between the *Campo della Carità* and the *Campo San Vitale*.

*Accademia di Belle Arti*, see p. 307.

*Palazzi Contarini degli Scrigini*, one by *Scamozzi* (1609), in the late-Renaissance style, the other Gothic (15th cent.)

*Pal. Loredan* or *dell' Ambasciatore*, 15th cent. (German embassy in the 18th cent.; restored in 1900), with two statues on the façade ascribed to *Pietro Lombardi*.

\**Pal. Rezzonico* (Pl. E. 6), built by *Bald. Longhena* (1680), with a top story by *G. Massari* (1745). This is the house in which *Robert Browning* died in 1889; memorial tablet, erected by the Venetian Municipality, on the wall facing the side-canal. It contains celebrated ceiling-paintings by *Luca Giordano* and *G. B. Tiepolo* (no adm.).

Two *Palazzi Giustiniani*, in the Gothic style (15th cent.). In the first of these *Mr. Howells* wrote his 'Venetian Life'; in the second (now *Pal. Sernagiotto*) *Richard*

## RIGHT.

in the *Piazza di San Marco*), by *Gius. Vizzotto-Alberti* and *Vinc. De' Stefani* (1897).

*Pal. Curtis* (formerly *Barbaro*), in the pointed style of the 14th century.

*Pal. Franchetti* (formerly *Cavalli*), in the pointed style of the 15th cent. (restored), with fine windows and a handsome new staircase by *Camillo Boito*.

Church of *San Vitale* (p. 307).

*Pal. Levi* (formerly *Giustiniani-Lolin*), of the 17th century.

*Pal. Falier* (Gothic; 15th cent.), occupied for some time by *Mr. W. D. Howells*.

*Cà (i.e. Casa) del Duca Sforza*, a plain house on the grand foundations of a palace begun for *Francesco Sforza*, Duke of Milan, but left unfinished by order of the Republic.

*Pal. Malipiero*, rebuilt in the 17th century.

*Campo San Samuele*, with a church of that name.

*Pal. Sina* (formerly *Grassi*), by *G. Massari* (1705-45), restored by the late *Baron Sina*. Frescoes (carnival-scenes) on the staircase by *P. Longhi*.

## LEFT.

Wagner wrote the second act of 'Tristan and Isolde'.

\***Pal. Foscari** (called *Pal. Giustiniani* before the addition of the upper story by Doge Francesco Foscari), pointed style of 15th cent. (restored in 1867), situated at the point where the Canal turns to the E., containing the Scuola Superiore di Commercio.

*Pal. Balbi*, late-Renaissance, by Aless. Vittoria (1582-90).

*Pal. Grimani (a San Tomà)*, late-Renaissance.

Steamboat-station *San Tomà* (Pl. E, 5); see p. 284.

*Pal. Persico*, in the style of the Lombardi (16th cent.).

*Goldoni* (1707-93), the writer of Italian comedies, was born in the interesting Gothic house (good staircase) behind this, at the corner of Ponte S. Tomà (bust and inscription).

*Pal. Tiepolo-Valier* (15-16th cent.).

\***Pal. Pisani a San Polo**, in the pointed style of the 15th century.

*Pal. Barbarigo della Terrazza*, by Bern. Contino (1568).

*Pal. Cappello-Layard*, at the corner of the side-canal Rio di S. Polo, the residence of Lady Layard.

It contains an interesting collection of pictures, including specimens of Ercole Grandi, Savoldo, Cosimo Tura, Moretto, Boccaccino, Giov. Bellini, Carpaccio, Buonsignori, G. David, Cima da Conegliano, Gentile Bellini (portrait of Sultan Mahomet II.; Adoration of the Magi), and others (adm. on special introduction only).

*Pal. Grimani-Giustiniani*, in the style of the Lombardi (16th cent.).

*Pal. Bernardo*, Gothic (15th cent.), now a mosaic factory.

*Pal. Donà*, Romanesque (12th cent.).

## RIGHT.

*Pal. Moro-Lin* (Pl. E, 5; now *Pascolato*), a late-Renaissance edifice by Seb. Mazzoni of Florence (16th cent.).

*Pal. Contarini delle Figure*, early-Renaissance (1504), with trophies on the walls.

*Pal. Mocenigo*, three contiguous palaces, that in the centre occupied by Lord Byron in 1818. The second and third of these palaces date from 1580.

*Pal. Garzoni* (Gothic; 15th cent.).

Steamboat-station *Sant' Angelo* (Pl. F, 5), see p. 284.

\***Pal. Corner Spinelli**, early-Renaissance by *Moro Coducci*, in the style of the Lombardi.

*Pal. Costanzo* (formerly *Cavalli*), Gothic style of 15th century.



## LEFT.

**Pal. Papadopóli**, formerly *Tiepólo*, a Renaissance edifice of the 16th cent., rebuilt in 1874 et seq. and sumptuously fitted up in the styles of the 16-18th centuries. Adm. only on special recommendation.

*Pal. Businello*, Romanesque (12th cent.?), freely restored.

Steamboat-station *San. Silvestro* (Pl. F, 5, 4), see p. 284.

The next two houses occupy the site of the palazzo inhabited by the patriarchs of Grado (p. 353) in the 12-15th centuries.

## RIGHT.

**\*Pal. Grimani**, Renaissance, chef d'œuvre of *Michele Sanmicheli*, middle of 16th cent., now the Reale Corte d'Appello; 'the principal type in Venice, and one of the best in Europe, of the central architecture of the Renaissance schools' (*Ruskin*).

**\*Pal. Farsetti** (originally *Dandolo*), Romanesque style of 12th cent., now occupied (like the following) by the municipal offices (*Municipio*).

**\*Pal. Loredan**, coeval with the last, the residence in 1363 and 1366 of King Peter Lusignan of Cyprus, whose armorial bearings are seen on different parts of the edifice.

'This palace, though not conspicuous, . . . . will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal'. — *Ruskin*.

**Pal. Dandolo**, early-Gothic, said to occupy the site of the residence of the celebrated Doge Enrico Dandolo (p. 289; small café on the groundfloor).

**Pal. Bembo**, pointed style of 15th century.

Steamboat-station *Carbón* (Pl. G, 4), see p. 284.

**Pal. Manin**, with façade by *Sansovino*, 16th cent., belonged to the last Doge Lod. Manin (p. 290); now *Banca d'Italia*.

Steamboat-station *Rialto* (Pl. G, 4), see p. 284.

The **Ponte di Rialto** (i.e. 'di rivo alto'; Pl. G, 4), built in 1588-92 by *Giovanni da Ponte* on the site of an earlier wooden bridge, is 157 ft. long and 72 ft. wide, and consists of a single marble arch of 90 ft. span and 25 ft. in height, resting on 240 piles. It is situated midway between the Dogana di Mare and the railway-station, and down to 1854 was the sole connecting link between the E. and W. quarters of Venice. The bridge is flanked by

shops. — Description of the quarter near the Ponte Rialto, see pp. 321-24 and p. 330. The *Rialto* or *Rivoalto* was the site of the ancient city of Venice (comp. pp. 242, 243, and chap. ii. of *H. F. Brown's* history), and it is the district (not the bridge) that Shylock speaks of in 'The Merchant of Venice'.

## LEFT.

**Pal. de' Camerlenghi**, early-Renaissance, attributed to *Guglielmo Bergamasco* (1525), once the residence of the chamberlains or treasurers of the Republic.

*Fabbriche Vecchie di Rialto*, by *Scarpagnino* (1520). — Adjoining is the *Erberia* or vegetable market (p. 330).

*Fabbriche Nuove*, by *Jac. Sansovino* (1555), restored in 1860, and now accommodating the *Reale Corte d'Assise*.

*Pescheria* (Pl. F, 4), the interesting fish-market, an ugly iron structure, now being superseded by a new Gothic edifice, by *Ces. Laurenti* and *Rupolo*. Behind it are the remains of the Gothic *Pal. Querini* (13th cent.).

*Pal. Morosini* (now *Valeni*), Gothic (14th cent.).

**Pal. Corner della Regina** (Pl. F, 3), erected by *Dom. Rossi* in

## RIGHT.

**Fondaco de' Tedeschi**, a German warehouse from the 12th cent. onwards, now the General Post Office. After a fire in 1505 it was re-erected by the state from a design by *Girolamo Tedesco* and again let to the Germans. The exterior and the turrets (removed) were decorated with frescoes by *Giorgione* and *Titian*, completed in 1508, of which only slight vestiges remain.

*Pal. Civran*, by *G. Massari* (1701).

*Corte del Remer*, 13th century.

*Cà da Mosto*, 12th cent. (?).

*Pal. Mangilli-Valmarana*, built by *A. Visentini* (1760).

*Pal. Michiel del Brusà*, originally Gothic.

**Pal. Michiel dalle Colonne** (Pl. F, G, 3), originally *Grimani*, now *Donà dalle Rose*, Gothic, but rebuilt in the 17th century.

On the first floor are \*Flemish Tapestries, of which ten (16th cent.) illustrate the history of *Scipio* (from cartoons by *M. Coxe*?) and four have scenes of child-life, by a pupil of *Rubens* (17th cent.). In the Salone, *Moretto*, Equestrian portrait; 12 paintings by *Pietro Longhi*; porcelain and majolica. In an antechamber is a ceiling-painting by *G. B. Tiepolo*, who also painted the beautiful coats of arms in the gallery. — Entr. from the *Corso Vitt. Emanuele* (p. 322) through the short *Calle del Duca*.

*Pal. Sagredo*, pointed style of 14th century.

\**Cà Doro* (Pl. F, 3; p. 290), the most elegant of the palaces in the

## LEFT.

1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus (p. 289), was born; now the 'Monte di Pietà' or pawn-office.

\***Pal. Pesaro** (Pl. F, 3), late-Renaissance, by *Longhena* (1679), but not finished until 1710, now belongs to the city and contains the *Galleria Internazionale d'Arte Moderna* (p. 331).

Church of *San' Eustachio* ('*San-to Staë*'), built by *Giov. Grassi* in 1678, with rich baroque façade by *Dom. Rossi* (1709).

*Pal. Tron*, 16th century.

*Pal. Battaglia*, by *Longhena* (1668). — Adjacent is the *Antico Granaio*, or former granary of the republic.

**Fondäco de' Turchi** (Pl. E, 3), in the Romanesque style of the 11th cent., once (after 1621) a Turkish depôt, entirely restored of late and fitted up for the *Museo Civico* (p. 332).

Steamboat-station *Museo Civico* (see p. 284).

*Casa Correr*, now part of the *Museo Civico*.

## RIGHT.

Gothic style, was built by *Matteo Raverti*, *Giov.* and *Bart. Buon*, and others in 1424-36; interior lately restored by *Baron Franchetti*. The popular reading of the name (*Cà d'Oro*) is alleged to be based on the original gilding of the ornamentation of the façade. Steamboat-station (p. 284).

*Pal. Fontana*, late-Renaissance (16th cent.). Here *Pope Clement XIII.* (1758-69; *Carlo Rez-zonico*) was born.

*Pal. Grimani della Vida* (formerly *Gussoni*), 16th cent., in the style of *Sanmicheli*.

*Pal. Erizzo*, pointed style of 15th century.

\***Pal. Vendrămin Calergi** (Pl. E, 3), built in the early-Renaissance style, about 1509, by *Moro Coducci* (?), one of the finest palaces in Venice, is the property of *Prince Henry of Bourbon*, Count of *Bardi*.

Motto on the exterior, '*non nobis, Domine, non nobis*'. The interior (shown by ticket obtained at *Carrer's* antiquarian shop, next *Santo Staë's*) contains paintings (frieze by *Palma Giovane*, *Triumph of Cæsar*) and a large collection of Chinese and Japanese porcelain. — *Richard Wagner*, the composer, died in this house in 1883 (comp. *Gabr. d'Annunzio's* novel '*Il Fuoco*').

Church of *Santa Marcuola* (properly *Santi Ermagora e Fortunato*), with unfinished façade, built by *G. Massari* (1728-36).

In the interior is an early work by *Titian*: The boy Christ between *SS. Andrew* and *Catharine* (to the left of the S. entrance); also a *Last Supper* by *Jac. Tintoretto* (1547).

Farther on, beyond the *Cannaregio* (see p. 320), the church of *San Geremia* (Pl. D, E, 3), dating from 1753 (steamboat-station,

## LEFT.

*Pal. Nigra*, by G. Sardi (1904), with terrace.

## RIGHT.

see p. 284). Behind are the *Pal. Labia* and the *Ghetto Vecchio* (see below).

*Pal. Flangini* (now *Clery*), late-Renaissance (unfinished), perhaps by Longhena (?).

\**Chiesa degli Scalzi* (Pl. D, 3; steamboat-station, see p. 284), the former church of the barefooted friars, begun in 1649 by *Longhena*, with a fine façade added by *Gius. Sardi* in 1683-89, is perhaps the most imposing specimen of the Venetian baroque style. It was much damaged by the bombardment of 1849, but was restored in 1853-62.

The ceiling is decorated with a large fresco by *Tiepolo*, representing the miraculous removal of the house of the Virgin to Loreto. The high-altar, by *Gius. Pozzo*, with its eight twisted columns, is a characteristic example of the architectonic perversities of the age of its construction.

Adjoining the Scalzi is the **Ponte alla Stazione** (Pl. D, 3), or station-bridge, completed in 1858.

*San Simeone Piccolo* (Pl. D, 3; *Stazione della Strada Ferrata* 4), rebuilt in 1718-38 by Scal- (Rail. Station, see p. 284). farotto, is an imitation of the Steamboat-station *Santa Lucia* Pantheon at Rome. (Pl. D, 4), see p. 284.

To the left, near the point where the Canal turns to the N.W., is the well-kept *Giardino Papadopoli* (Pl. C, D, 4; permesso at the *Pal. Papadopoli*, p. 317). Farther on is the last steamboat station, *Santa Chiara* (Pl. C, 4; see p. 284).

In the **CANNAREGIO**, which diverges from the Canal Grande at San Geremia, rises, on the left, the **Palazzo Labia** (Pl. D, E, 3; adm. 1 fr.), a handsome but neglected edifice by *Andr. Cominelli* (1720-50), with \*Frescoes by *Tiepolo* in the principal hall on the first floor (Antony and Cleopatra). — Following the Cannaregio farther, we reach —

\***San Giobbe** (Pl. C, 2; open till noon), an early-Renaissance church begun in 1451 and finished after 1471 by *Ant. Gambello* and *Pietro Lombardi*. It has a fine portal.

LEFT AISLE. The second chapel, built by a Florentine (perhaps *Franc. di Simone*), has a handsome marble altar and a ceiling adorned with

glazed terracotta reliefs of the Evangelists, from the workshop of *Luca della Robbia*. — RIGHT AISLE. Over the third altar, *Paris Bordone*, SS. Andrew, Anthony, and Nicholas. — In the Choir and in the recess to the left are charming "Ornamentation and Reliefs by *Pietro Lombardi*; on the floor, the tombstone of *Doge Cristoforo Moro* (d. 1471), founder of the church. — In the chapel to the right of the choir is an Adoration of the Shepherds, by *Savoldo*. — In the adjacent SACRISTY: *Andr. Previtali*, Marriage of St. Catharine, in a fine old frame; *Giov. Bellini*, Pietà (early work); terracotta bust of St. Bernard (15th cent.).

Nearly opposite the church is the *Protestant House for Boys* (p. 287). — The house No. 968 *Fondamenta delle Penitente* (Pl. C, 2) was occupied by J. J. Rousseau in 1743-44.

To the N.E. of the Cannareggio is the *Ghetto Vecchio* (Pl. D, E, 2), with its high, many-storied houses, long the quarter of the Jews, who were originally settled in the Giudecca. The *Tempio Israelitico Spagnuolo* (Pl. E, 2), or synagogue of the Spanish Jews (p. 289), was rebuilt by Longhena in 1655.

Passing to the N.E. of the Ghetto Vecchio we reach the *Ghetto Nuovo* and cross the bridge of that name to the *Fondamenta Ormesini*, a few yards beyond which we turn to the left through the *Calle della Malvasia* and the *Calle del Capitello* to the aisleless church of *Sant' Alvise* (Pl. E, 1; open till 9.30 a.m.). The choir contains a fine colossal picture of the Bearing of the Cross, by *Tiepolo*, and two smaller works by the same master, Scourging of Christ, and Christ receiving the Crown of Thorns.

#### d. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters.

The *Merceria* (Pl. G, 5), which enters the Piazza of St. Mark under the clock-tower (p. 297), is the principal business-street of Venice, containing attractive shops. It leads direct to the Rialto Bridge. The second short street to the right ends at —

**San Giuliano** ('*San Zulian*'; Pl. G, 5), erected by *Sansovino* in 1554. Over the portal is the bronze statue of the founder, the jurist Thomas of Ravenna, in a sitting posture, by the same master.

INTERIOR. 1st Altar to the left: *Boccaccio Boccaccino*, Madonna enthroned and four saints. Chapel to the left of the high-altar: *Girolamo Campagna's* Dying Christ supported by angels, a relief in marble; adjacent, the Virgin and St. John, bronze statues, also by *Campagna*; school of *Paolo Veronese*, Last Supper. — Good light necessary.

Returning to the *Merceria*, we soon observe the lofty choir of S. Salvatore appearing between the houses.

\***San Salvatore** (Pl. G, 5; comp. p. 287), erected by *Giorgio Spavento* and *Tullio Lombardo* in 1506-34 (baroque façade 1663), is surmounted by three flat domes resting on circular vaulting, which is supported in turn on square domed corner-spaces. Burckhardt styles it the finest modern church in Venice.

RIGHT AISLE. On the 2nd altar: Madonna with angels, by *Campagna*; adjacent, Monument of Doge Franc. Venier (d. 1556), with a fine figure of Hope (r.), by *Sansovino*. Over the 3rd altar \**Titian's* Annunciation, executed in his 89th year (1566), in which 'the grandeur attained brings the painter as near to Michaelangelo in conception as it was possible for Titian to come' (C. & C.); the frame is by *Sansovino*. — RIGHT TRANSEPT. In the middle is the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who ab-



dictated in 1489 in favour of Venice (see p. 289). — **CHOIR.** Transfiguration, high-altar-piece by *Titian*, painted about 1560 (injured; covered; best light at midday); the chased silver altar-covering with numerous figures of saints, etc., executed about 1290, is seen only on high festivals. — **Chapel on the left:** \*Christ at Emmaus, perhaps by *Giov. Bellini* (covered). — **LEFT AISLE.** By the altar to the right of the organ, statues of SS. Rochus and Sebastian, by *Al. Vittoria*; a statue of St. Jerome, by *Danese Cattaneo*. SS. Augustine and Theodore on the wings of the organ are by *Franc. Vecelli*. Lofly architectural monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers.

The *Campanile* (adm. 20 c.; ascent from the right transept or from the sacristy) affords a good survey of the town though far inferior to that obtainable from the tower of San Giorgio Maggiore (p. 341).

Then to the right (N.) to the **CAMPO SAN BARTOLOMEO** (Pl. G, 4), in which a bronze statue, modelled by Dal Zotto, was erected in 1883 to *Carlo Goldoni*, the dramatist (1707-93). In the church of **SAN BARTOLOMEO**, to the right and left of the organ, SS. Sinibald and Louis, and to the right and left in the aisles, SS. Bartholomew and Sebastian, all by *Sebastian del Piombo* (early works, under Giorgione's influence). — The street to the E. leads past the church of **SAN LIO** (Pl. G, 4; over the first altar on the left *Titian's* St. Iago di Compostella, 1565) to *Santa Maria Formosa*, see p. 325. The *Ponte Rialto* lies to the W. of the Campo S. Bartolomeo (p. 317).

We cross the piazza in a straight (N.) direction, pass the *Fondaco de' Tedeschi* (p. 318) on the left, and reach, on the right —

**San Giovanni Crisostomo** (Pl. G, 4), erected in the early-Renaissance style after 1497 by *Moro Coducci*.

Second altar on the left, Coronation of the Virgin, and the Apostles, reliefs by *Tullio Lombardi*. First altar on the right, *Giov. Bellini*, \*SS. Jerome, Christopher, and Augustine in a beautiful mountainous landscape (his last signed work, in his 85th year, 1513; restored in 1895): 'John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling' (Ruskin). — High-altar (good light at midday), *Seb. del Piombo*, \*St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Mary Magdalen, the master's most important work while under the influence of Giorgione, painted about 1508, immediately before his departure for Rome (restored in 1895; covered): 'there is much to characterise Sebastian in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (C. & C.).

Farther on, beyond the second bridge, is the church of the **Santi Apostoli** (Pl. G, 3), rebuilt in 1672, but including the *Cappella Cornaro* (second chapel on the right), which belonged to the earlier church, erected by *Gugl. Bergamasco* about 1530. It contains two monuments of the Cornaro family and a beautiful altar-piece by *Tiepolo*, Communion of St. Lucia (restored).

Opposite is the old *Scuola dell' Angelo Custode* (Pl. G, 3, 4; German Prot. church), with a façade by Andr. Tirali (1734).

To the N.W. of the Campo SS. Apostoli runs the new **Conso VITTORIO EMANUELE** (Pl. F, G, 3), the broadest street in Venice, by which we may proceed past the church of *San Felice* and the two canals of the same name to the —

**Palazzo Giovanelli** (Pl. F, 3; No. 2292; adm. as a rule only by special introduction), of the 15th cent., but completely modernized, with a handsome ball-room (18th cent.) and good pictures: *Bonifazio*, Marriage of St. Catharine; *Paris Bordone*, Madonna and saints; *Giorgione*, \*Landscape with figures ('La Famiglia di Giorgione'), one of the master's finest creations, second only to the picture at Castelfranco (p. 279); *Antonello da Messina*, Portrait; *Rocco Marceni*, The woman taken in adultery; *Bacchiacca*, Moses smiting the rock (lid of a chest).

A few yards farther on is the **CAMPO SANTA FOSCA** (Pl. F, 3), with the church of that name and a bronze *Statue of Fra Paolo Sarpi* (1552-1623), the historian of the Council of Trent, by Marsili. The monument, which is close to the bridge where Fra Paolo was set upon by the papal assassins, was decreed by the Republic of Venice in 1623 and erected in 1892 (see *Dr. Alex. Robertson's* 'Fra Paolo Sarpi', and *T. A. Trollope's* 'Paul the Pope and Paul the Friar'). — Proceeding to the right from this point and crossing two bridges, we reach the Campo San Marziale, with the church of —

**SAN MARCILIANO** (Pl. F, 2; open till 10 a.m.), which contains a \**Tobias and the Angel* by *Titian* (ca. 1540; above the 1st altar on the left), and *Tintoretto's* last work, *St. Marcilian with SS. Peter and Paul* (2nd altar to the right).

The more remote quarters of the city are best visited by gondola. From the broad *Sacca della Misericordia* (Pl. G, 2), which is joined on the N. by the *Rio San Felice* (p. 322), a side-canal, named the *Rio della Madonna dell' Orto*, leads to the left to the church of the —

\***Madonna dell' Orto** (Pl. F, 2), also called *San Cristoforo Martire*, with a beautiful late-Gothic façade of 1460 and a curious tower in the early-Renaissance style. Above the main portal are an Annunciation and a statue of St. Christopher by *Bart. Buon the Elder*. The interior, with a flat wooden ceiling supported by ten columns and modern painted decorations, contains many good pictures.

**RIGHT, 1st altar:** *Cima da Conegliano*, \*St. John the Baptist with SS. Peter, Mark, Jerome, and Paul, an early work (1489). At the 4th altar: *Daniel van Dyck*, Martyrdom of St. Lawrence. Above the entrance of the sacristy, a sculptured bust of the Virgin (15th cent.). In the SACRISTY: Virgin and Child, half-figure found in a garden (whence the name of the church), and restored by *Andriolo* and *Giovanni de Sanctis*. — **CHAPEL ON THE RIGHT** of the choir: Memorial tablet to *Tintoretto* (d. 1594), who is buried here. — In the **CHOIR** (right) the Last Judgment (injured; eloquently described and explained in 'Modern Painters', Vol. 2) and (left) Adoration of the golden calf, large works by *Tintoretto*. Over the high-altar an Annunciation, by *Palma Giovane*; at the sides, Vision of St. Peter, and Martyrdom of St. Christopher, by *Tintoretto* (formerly the wings of an organ-case). — In the **LEFT AISLE**, the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left and right respectively, by *Alessandro Vittoria*; altar-piece by *Tintoretto*, Miracle of St. Agnes; 2nd chapel: (r.) *Tintoretto*, Presentation in the Temple. 4th Chapel: *Giov. Bellini*, Madonna (early work; freely restored).

We now return to the Rio San Felice and turn to the S.E. into the Rio di S. Caterina. The high-altar-piece of the church of SANTA CATERINA here (Pl. G, 3; if closed, entrance to the right, through the Lyceum, Convitto Nazionale), is a \*Marriage of St. Catharine, by *Paolo Veronese*, a masterpiece and in admirable preservation (ca. 1572). At the end of the right aisle is a Tobias with the angel, by *Orazio Vecelli*, the son of Titian.

We proceed to the E. to the Ponte dei Gesuiti, and turning to the left reach the church of —

**Santa Maria dei Gesuiti** (Pl. G, H, 3), usually known as '*I Gesuiti*', erected in 1715-30 in the baroque style by *Dom. Rossi* (façade by *Giov. Fattoretto*). The interior is entirely lined with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the HIGH ALTAR (by *Gius. Pozzo*) are ten spiral columns of verde antico; in the centre, a globe, with God the Father and the Son. The chapel to the left of the high-altar contains the Monument of Doge Pasquale Cicogna (d. 1595), with the recumbent \*Statue of the deceased, by *G. Campagna*; adjacent, in the SACRISTY, over the door, Presentation in the Temple, by *Tintoretto*. Then, in the LEFT TRANSEPT, the Assumption, an altar-piece by *Tintoretto*. In the 1st chapel on the left of the principal door is the Martyrdom of St. Lawrence, one of the finest of the altar-pieces by *Titian* (1558), who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is darkened by age (seen best about noon).

The *Oratorio dei Crociferi* (open in the morning), opposite the church of the Jesuits, contains frescoes by Palma Giovane and others, with excellent portraits of crusaders (1584).

We may return from this point either along the *Fondamenta Nuove* (Pl. G, 2; view of San Michele and Murano), or past *Santi Giovanni e Paolo* to the *Riva degli Schiavoni* (comp. pp. 326-328), or we may combine this trip with an excursion to Murano (steam-boat, see p. 342).

#### **e. From the Piazza of St. Mark to Santi Giovanni e Paolo, and thence to the Riva degli Schiavoni. Eastern Quarters.**

From the Piazzetta dei Leoni (p. 297), on the N. side of St. Mark's, we turn to the E. by the Calle di Canonica, pass round the *Pal. Patriarcale* (p. 297) on the right, and observe opposite us the *Pal. Trevisani* (Pl. H, 5), or *Bianca Cappello*, built in the style of the Lombardi about 1500, and now occupied by the *Camera di Commercio ed Arti*, or Chamber of Commerce. We cross the Rio di Palazzo (fine view from the Ponte di Canonica of the back of the Palace of the Doges and of the Bridge of Sighs; comp. p. 305), proceed across the Campo Santi Filippo e Giacomo and beyond the second canal reach the Campo di San Provolo. Thence we pass through a portal with the inscription 'S. Zaccaria', over which there is a fine relief, in the

style of the *Massegne*, of the Madonna between John the Baptist and St. Mark. This leads to the Campo and church of —

**San Zaccarìa** (Pl. H, I, 5), erected in 1458-1515 in the transition style between Gothic and Renaissance, partly by *Ant. Gambello* and *Moro Coducci*. The rounded arcades are borne by six Corinthian columns. The recess of the high-altar, the ambulatory, and the radiating chapels are Gothic. The façade is of somewhat later date. Over the entrance, the statue of St. Zacharias by *Al. Vittoria*.

The walls in the NAVE are covered with large pictures, all, except those over the altars, representing events in the history of the church. To the left, above the second altar: \*Madonna enthroned, with four saints and an angel-musician by *Giov. Bellini* (1505): — this altar-piece 'takes us with a spring into the midst of the Venetian moderns. . . . There is no other example up to this time of great monumental art in this school; none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand' (*C. & C.*). The work is unfortunately somewhat injured and is seen to advantage in its present position only before 10 a.m. Farther on is the tombstone of *Alessandro Vittoria* (d. 1608), with a bust by the master himself, '*qui vivens vivos duxit e marmore vultus*'. — The third arcade on the right leads to the CORO DELLE MONACHE (choir of the nuns), with inlaid choir-stalls by *Marco* and *Francesco Cozzi* (1455-64) and a Nativity of the Baptist by *Jac. Tintoretto* (above the door). — In the CAPPELLA DI SAN TARASIO (to the right of the high-altar; closed, adm. 50 c.) are three gilded altars in carved wood, by *Ant. Vivarini* and *Giov. Alemanno*. At the high-altar is a Madonna and saints of 1444; the smaller altars to the right and left are adorned with saints of 1443.

We retrace our steps, and from the Campo di San Provolo take the Calle San Provolo to the right (N.), cross the *Ponte dei Carmini* (to the left), follow the Calle Corte Rotta and the Ruga Giuffa (on the right is the Gothic *Arco Bon*), and thus reach the larger CAMPO SANTA MARIA FORMOSA, in which is situated —

**Santa Maria Formosa** (Pl. H, 4), a church of early origin, but several times remodelled (for the last time in 1699).

INTERIOR. 1st Altar on the right: *Palma Vecchio*, \*St. Barbara and four other saints, with a Pietà above, in the best and grandest form of Palma's art. 'St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fair one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum' (*C. & C.*). — 2nd Altar: *Bart. Vivarini*, Birth of Mary, Mary as the Mater Misericordiae, and SS. Anna and Joachim (1473). S. Transept: *L. Bassano* (?), Last Supper. — A chapel, to which a staircase ascends (shown by the sacristan), contains Madonnas by *Sassoferrato* and by *Pietro da Messina* (a signed work of this rare master).

The *Palazzo Malipiero*, at the corner of the Ruga Giuffa, on the S.E. side of the Campo S. Maria Formosa, is an elegant early Renaissance building by Sante Lombardi (after 1500). — A few paces to the E., beyond the Ponte Ruga Giuffa, in the little Campo Querini, lies the —

**Pal. Querini** (Pl. H, 4, 5), which has belonged to the town since 1868. On the second floor is the *Fondazione Querini-Stam-*

*palia* (adm. see p. 288), containing old prints and engravings, views of the town, etc., and some good pictures (*Vinc. Catena*, Judith; *Savoldo*, Last Supper; \*Portraits by *Palma Vecchio* and *Tiepolo*; genre pictures by *Pietro Longhi*).

Adjacent is the **Pal. Grimani** (Pl. H, 4), completed in the high-Renaissance style by *Seb. Serlio* (?) in 1539. Little remains of its once famous collection of antiquities. A room on the first floor has charming Raphaelesque \*Ceiling-decorations of 1539-40 by *Giov. da Udine* (p. 350).

To the N.W. of the church, at the *Ponte del Paradiso* (the second bridge over the canal), is the tasteful Gothic *Porta del Paradiso*, with a relief of the Virgin and worshipping donor, and the arms of the Foscari and Mocenigo (14th cent.).

We leave the *Campo S. Maria Formosa* by the *Calle Lunga*, turn to the left into the narrow *Calle Bragadin* before the first bridge, cross the *Rio San Giovanni in Laterano*, and reach the **CAMPO SANTI GIOVANNI E PAOLO**, with the Dominican church of that name.

In the centre of the *Campo* are a fine *Well Head* and the equestrian \*\***Statue of Bartolomeo Colleoni** (d. 1475; buried at Bergamo, p. 211), general of the Republic, modelled in 1481 by Leonardo da Vinci's teacher *Andr. Verrocchio* (d. 1488) and cast in bronze after Verrocchio's death by *Aless. Leopardi*, who also designed the lofty marble pedestal (1493).

'I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni'. — *Ruskin*.

\*\***Santi Giovanni e Paolo** ('*S. Zanipòlo*'; Pl. H, 4; comp. p. 287), erected in 1333-90, is a very spacious and magnificent Italian-Gothic domed edifice, supported by ten columns. The façade (1430) is unfinished. This church, next to St. Mark's the most imposing at Venice, contains the monumental tombs of the doges, whose funeral service was always performed here.

**Interior** (since 1904 in course of restoration; adm. 50 c.). To the left of the **MAIN ENTRANCE**: \*Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by *Pietro Lombardi*; sarcophagus '*ex hostium manubiis*' (from the spoils of his enemies). — To the right, Tomb of Doge Giov. Mocenigo (d. 1485), by *Tullio* and *Ant. Lombardi*. — Over the entrance is the immense monument of Doge Luigi Mocenigo (d. 1577) and his wife.

**RIGHT AISLE.** By the 1st altar: *Bissolo*, Madonna and saints; monument of Marc' Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates. — 2nd altar: Altar-piece in six sections by *Aloise Vivarini*. — Farther on, beyond the large chapel, the huge monument of Bertuccio, Silvestro, and Elisabetta Valier with their statues, a rich baroque work in marble, with sculptures by *Baratta* and other followers of Bernini (ca. 1700). The door on the left below it leads to the street. The following chapel contains six reliefs in bronze of scenes from the life of St. Dominic, by *Gius. Mazza* (1670).

**RIGHT TRANSEPT** (under restoration). On the right wall, Tomb of General Niccolò Orsini (d. 1509), with equestrian statue. Over the door, Tomb of Gen. Dionigi Naldo (d. 1510), by *Lor. Bregno*. Stained glass by *Girol. Mocetto* (1473, restored in 1814).

**CHOIR CHAPELS** (from right to left). 1st Chapel (*Capp. del Crocifisso*): Tomb of Baron Windsor (d. 1574), of England, by *Al. Vittoria*. 2nd Chap.:



Renaissance altar with a statue of Mary Magdalen, by *Bartolo di Francesco* of Bergamo (1523). — In the large central chapel, or choir proper: Tombs of the Doges: (r.) \**Michèle Morosini* (d. 1382), in the Gothic style, with a mosaic in the lunette, and *Leonardo Loredan* (d. 1521), with sculptures by *Danese Cattaneo*, *Girol. Campagna*, and others (1572); (l.) \**Andrea Vendramin* (d. 1478), by *Alessandro Leopardi* and the *Lombardi* (completed after 1493), probably the most beautiful monument in Venice, designed under the influence of antique Greek sculptures (the female figures, by *Lor. Bregno*, do not belong to the original design), and *Marco Corner* (d. 1368), Gothic. The magnificent high-altar dates from 1619; on each side of it is an altar-piece from the right transept: (l.) St. Augustine, by *Bart. Vivarini* (1473); (r.) Apotheosis of St. Antoninus, Bishop of Florence, by *Lorenzo Lotto* (1512). — 1st Chapel to the left of the Choir: *Cima da Conegliano*, Coronation of the Virgin, with numerous saints (also from the right transept); 2nd Chap.: Gothic tomb of the Condottiere *Jac. Cavalli* (d. 1384), by *Paolo Massegne*.

LEFT TRANSEPT. Above the entrance to the Chapel of the Rosary (Capp. del Rosario, founded in 1571 to commemorate the battle of Lepanto and burned out in 1867; reconstruction projected), the monument of Doge Antonio Venier (d. 1400), in the style of the *Massegne*. — Farther on in the church, Monument of the wife and daughter of Doge Antonio Venier, 1411; monument, with equestrian statue in wood, of *Leonardo da Prato* (d. 1511).

LEFT AISLE. On the right and left of the door of the *Sacristy*, admirable wood-carving by *Andrea Brustolon* (1698). — In the SACRISTY: to the left of the altar, Christ bearing the Cross, by *Aleise Vivarini* (about 1500; signature forged; restored); Christ, with SS. Andrew and Peter, by *Rocco Marconi* (from the right transept). — Farther on in the aisle, monument of Doge Pasquale Malipiero (d. 1462) by *Pietro Lombardi*; tombstone of the senator *Bonzio* (d. 1508), under it, statues of St. Thomas Aquinas by *Antonio Lombardi* and St. Peter Martyr by *Paolo della Stella*; in the recesses below, (r.) the recumbent effigy of Doge Michael Sieno (d. 1413); \*Monument of Doge Tommaso Mocenigo (d. 1423), by *Piero di Niccolò* and *Giov. di Martino* of Florence (the decoration shows the transition from the Gothic to the Renaissance style, the sculptures reveal the influence of Donatello); monument of Doge Niccolò Marcello (d. 1474) by *Pietro Lombardi*. Over the following altar, early copy of Titian's Death of St. Peter Martyr, a celebrated picture destroyed when the Capp. del Rosario was burned. Over the last altar, a statue of St. Jerome by *Aless. Vittoria*; adjoining it, the monument of the Marquis de Chasteler (d. 1825), who distinguished himself in the Tyrolese war in 1809.

On the N. side of the Campo rises the rich façade of the \**Scuola di San Marco* (Pl. H, 4), rebuilt in 1485-95 by *Moro Coducci* and the *Lombardi*. In the pediment over the portal is a good relief representing St. Mark surrounded by his fraternity (perhaps by a Florentine artist); beside the door are singular reliefs in perspective of two lions, and two reliefs (Miracles of St. Mark) by *Tullio Lombardi*. The building, with the adjacent Dominican monastery, has been used as a hospital (*Ospedale Civile*) since 1815. The chief ward has a magnificent ceiling.

\**Santa Maria dei Miracoli* (Pl. G. H, 4), in the vicinity, completely restored in 1885-86, is a small, early-Renaissance church without aisles, erected in 1481-89 under the superintendence of *Pietro Lombardi*, and richly encrusted with marble both without and within. The quadrangular domed choir, fourteen steps higher than the nave, is peculiar. On the right and left are ambones, or lecterns where the epistles and gospels are read, as in ancient

Christian churches. The barrel vaulting, with its richly gilded coffer, is painted by *Girol. Pennacchi*. In the sacristy (under the choir) are statues of SS. Francis and Clara, by *Girol. Campagna*; in the adjoining passage is an unfinished relief of the Last Supper, by *Tullio Lombardi*.

We follow the lane passing on the S. side of Santi Giovanni e Paolo and the baroque *Ospedaletto Church* (Pl. H, 4; built by Bald. Longhena in 1674), to the E., cross the *Rio Santa Giustina*, go a few paces to the right, and enter the side-street on the left, which brings us to —

**San Francesco della Vigna** (Pl. I, K, 4), a building without aisles by *Jac. Sansovino* and *Fra Franc. di Giorgio* (1534); the façade, designed by *Andrea Palladio* (1568), was not completed until 1634.

INTERIOR. 1st Chapel on the right: Last Supper, by *Girol. da Santa Croce*; 3rd chapel: Monuments of the doges Francesco and Alvise Contarini (d. 1624 and 1684). RIGHT TRANSEPT, Enthroned Madonna, by *Fra Antonio da Negroponte* (about 1450). In the CHOIR, on the left, monument of Doge A. Gritti (d. 1538). — To the left of the choir, in the CAPPELLA GIUSTINIANI, is an altar with reliefs in marble of the 15th cent., from the workshop of the *Lombardi*; Last Judgment below; above (as an altar-piece), St. Jerome and four other saints, with the history of St. Jerome in three sections below; over them Madonna and angels; at the sides of the chapel twelve prophets and the Evangelists; higher up, the history of Jesus in eighteen sections. — In the chapel of the CLOISTERS, adjacent to the N., opposite the entrance of the left transept, Madonna and four saints, by *Giov. Bellini* (1507; spoiled). — To the left: 2nd chapel, Altar with statues of SS. Rochus, Antonius Abbas, and Sebastian by *Al. Vittoria*; 5th chapel (in the left transept), Adoration of the Magi by *Paolo Veronese* (spoiled).

A little to the S.W., beyond the *Rio della Pietà*, is the church of **SAN LORENZO** (on the W.), containing a fine iron screen and statues of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). — To the S. is the former **Scuola San Giorgio degli Schiavoni** (Pl. I, 5; best light about midday), established in 1451 by a Dalmatian (Slavonic) Brotherhood for the succour of poor Dalmatian sailors and others, with a Renaissance façade of 1551.

The INTERIOR, with a low wooden ceiling, is adorned with 'Paintings by *Vittore Carpaccio* (ca. 1502-1508): (r.) Christ on the Mount of Olives; Christ invited to the house of Matthew; and series illustrating the lives of the three great Dalmatian saints, Jerome, George, and Tryphonius. On the right are three scenes relating to St. Jerome, the best of which is his Death. Opposite and on the left of the altar are three scenes from the life of St. George, including a fine representation of his combat with the Dragon in a beautiful landscape. Next the altar on the right, the legend of St. Tryphonius. Mr. Ruskin devotes the first supplement ('The Shrine of the Slaves') of 'St. Mark's Rest' to a description of these paintings. Above the high-altar is a Madonna by *Vinc. Catena*. The oratory, on the first floor, to the left, has a fine wooden ceiling.

Farther S. we come to the church of *Sant' Antonino*, where we cross the bridge to the right to **San Giorgio dei Greci** (Pl. I, 5; comp. p. 287), erected after 1538 by *Sante Lombardi* and *Chiona*, with a leaning campanile, an ikonostasis adorned with Byzantine paintings on a golden ground, and a few mosaics. — Returning to S. Antonino, and resuming a S. direction, we soon reach —

**San Giovanni in Bragōra** (Pl. I, 5), a church of early origin, entirely restored at the beginning of the 18th century.

2nd CHAPEL on the right: *Al. Vivarini*, Madonna. — On the piers in front of the choir-chapel: right, *Cima da Conegliano*, Constantine and St. Helena by the Cross (1502); to the left, *Alvise Vivarini*, Resurrection (1498). At the back of the high-altar: *Cima da Conegliano*, \*Baptism of Christ (one of the master's chief works; 1494). — On the left wall of the church, *Paris Bordone*, Last Supper; farther on, *Bart. Vivarini*, Madonna with St. Andrew and John the Baptist (1478); underit, *Cima da Conegliano*. Three scenes from the legend of the Holy Cross, originally a predella of the above-named picture. — This church can be seen to advantage only in bright weather.

A little to the S. of S. Giovanni in Bragora is the *Riva degli Schiavoni* (p. 305).

We may go towards the E., past *San Martino*, begun by Sansovino in 1540, completed in 1653 (façade of 1897). Within is a font with four kneeling angels by Tullio Lombardi, 1484; above the main entrance, Last Supper by Girolamo da Santa Croce, 1549. Farther on is the \***Arsenal** (Pl. K, L, 5), founded in 1104 and repeatedly enlarged in the 14th, 15th, and 19th centuries. At the zenith of the Republic it employed 16,000 workmen, but in the 18th cent. 2000-3000 at most, and at present about 3000. At the entrance rise four famous antique lions, brought from the Piræus in 1687 and 1716; the body of the large one on the left bears Runic inscriptions (by the Normans, 1040). Handsome Renaissance gateway of 1460. — Admission, see p. 288.

MUSEUM (cross the court and mount staircase on the left). *First Floor*: Interesting collection of models of ships of all periods, including a model and the scanty remains of the *Bucintoro*, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 303) into the Adriatic, which he thus symbolically wedded; model of the system of piles on which the city is to a great extent built (comp. p. 292). — *Second Floor*: Fine collection of weapons; by the entrance, statue of General Vittore Pisano (1880), and also two Turkish banners, taken at Corfu in 1537 and at Lepanto in 1571; armour of the Condottiere Gattamelata (see p. 273), of Henri IV of France, and of several doges; revolvers and breech-loaders of a primitive description (16th cent.); a finely-executed culverin of steel, adorned with reliefs; instruments of torture; bust of Napoleon of 1805. Monument to Admiral Angelo Emo (d. 1792), by *Canova*; adjacent, to the right, trophies and Turkish banners taken in 1472 at Priuli. (Explanatory inscriptions on each object; fees officially prohibited.)

On the façade of the museum is the monument of *Count von der Schulenburg*, marshal in the Venetian service (d. 1747), who directed the famous defence of Corfu against the Turks in 1716.

We next follow the *Rio dell' Arsenal* to the S. to the church of *San Biagio* (Pl. K, 6), in front of which stands a monument commemorating the admirable service of the soldiers in the inundation of March, 1882.

The Via Garibaldi leads hence to the \***Giardini Pubblici** (Pl. L, M, 6, 7), a pretty park, 20 acres in extent, laid out by Napoleon in 1807 on a space obtained by the demolition of several monasteries. At the entrance from the Via Garibaldi is a bronze *Monument of Garibaldi*, and in the grounds is a monument of

*Lieutenant Franc. Querini*, who took part in the expedition to the North Pole mentioned on p. 31. In the N.E. corner, on the Canale di Sant' Elena, is the *Palazzo dell' Esposizione Artistica*, erected for the biennial art exhibitions inaugurated in 1895 (p. 286). On the hill at the S. end is a *Café*. Fine view of the city and lagoon. Electric light in summer. — Steamers and gondolas, see pp. 284, 283.

The adjacent church of **SAN GIUSEPPE DI CASTELLO** (Pl. L, M, 6), entered from the N. side of the Rio di S. Giuseppe, beyond the bridge, contains ceiling-paintings with very effective perspective. To the right are an altar-piece by *Jac. Tintoretto*, representing Archangel Michael and Senator Michiel Buono, and the monument of Doge Marino Grimani and his wife, by *Scamozzi*; behind the high-altar, Adoration of the Shepherds, by *Paolo Veronese*; adjacent to the left, bust of Girolamo Grimani by *Al. Vittoria* (1570).

**San Pietro di Castello** (Pl. M, 5), a domed church of ancient foundation on the island of *San Pietro*, separated from the squalid lanes of this part of the town by the broad *Canale di S. Pietro*, was the cathedral of the Patriarch of Venice from 1451 to 1807. The façade, begun by *Franc. Smeraldi* in 1596, is said to reproduce a design of Palladio (1557); the interior was restored in 1621. Handsome campanile of 1474 rebuilt by *Moro Coducci* in 1482-90, and again in the 17th century.

The INTERIOR is of little interest. Above the side-entrance on the left is a monument of the 14th century. Between the 2nd and 3rd altars on the right is a marble throne from Antioch, with Saracenic ornamentation and verses from the Koran in Cufic characters. By the third altar is a late work of *Marco Basaiti*, representing St. Peter enthroned, with four other saints. The high-altar, designed by *Longhena*, enshrines the bones of San Lorenzo Giustiniani (d. 1455), first patriarch of Venice (comp. p. 353). A statue of the saint (15th cent.) occupies a niche behind. In the left transept is the baroque Cappella Vendramin, built by *Longhena*, with two alto-reliefs in marble, by *Mich. Ongaro*, 17th cent.: Consecration by Pope Paul V. of the Patriarch *Franc. Vendramin* as cardinal, and an allegory of death.

This was the scene of the Rape of the Venetian Maidens by the Triestine pirates in 941, the story of which has been told by Rogers in his 'Brides of Venice'. The pirates were followed and vanquished, and the brides brought back in triumph.

Napoleon converted the adjoining patriarchal palace into barracks and in 1807 transferred the patriarchate to San Marco (p. 294).

#### **f. Quarters to the West of the Canal Grande.**

The *Ponte Rialto* (Pl. G, 4; pp. 317 and 322) is a good starting-point for a visit to the quarters of the city lying W. of the Grand Canal. Immediately beyond the bridge is (right) the *Pal. de' Camerlenghi* (p. 318). Farther on (right) is *San Giacomo di Rialto*, the oldest church in Venice, said to have been built about 520 and reconstructed in 1071 (now closed on account of its dilapidated condition). — On the farther side of the adjacent *Vegetable Market* here (*Erberia*; Pl. G, 4; p. 318) is a short column of Egyptian

granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*' (16th cent.). From this column were promulgated the laws of the Republic.

Not far from the market, at the entrance to the Ruga di S. Giovanni (leading to the Frari; comp. p. 334), is situated **San Giovanni Elemosinario** (Pl. F, 4), built by *Scarpagnino* in 1525. Entrance by the gateway adjoining the campanile (best light about noon).

\*High-altar-piece by *Titian*, San Giovanni Elemosinario (about 1530; mutilated by the absence of the semicircular upper section): — 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was a genius and it is surprising with what power he conceives and carries out his idea. . . . The forms are natural, but of good scantling, moving boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly. . . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' (*C. & C.*). — Chapel to the right, Altar-piece, SS. Sebastian, Rochus, and Catharine, a masterpiece by *Pordenone*.

Passing the entrance of the Ruga di S. Giovanni, and continuing our way from the Rialto Bridge direct to the N. W., we cross a canal and arrive at the Campo and Church of **San Cassiano** (Pl. F, 4). This church, built in 1611, contains two fine pictures: 1st altar on the right, John the Baptist and four saints, ascribed to *Palma Vecchio* (damaged); choir, *Jac. Tintoretto*, Crucifixion (1568).

We next cross the Rio di S. Cassiano to the W., take the second side-street to the left (Calle della Regina), and, again turning to the right, reach the church of —

\* **Santa Maria Mater Domini** (Pl. F, 4), founded in 1510. Façade with fine marble sculptures by *Jac. Sansovino* (1540); 2nd altar to the right: *Vinc. Catena*, Martyrdom of St. Christina (1520); right transept, \*Finding of the Cross, by *J. Tintoretto*; opposite, Last Supper, by *Bonifazio*; beneath, a Byzantine relief of the Madonna. — Not far hence, on the Grand Canal, is the —

\* **Galleria Internazionale d'Arte Moderna**, on the first floor of the *Pal. Pesaro* (Pl. F, 3; p. 319), which was opened in 1902 and is now the most valuable collection of modern art in Italy. Adm. see p. 288; entr. from the court. Catalogue (1904) 1 fr.

ENTRANCE HALL. Paintings: 4. *P. A. Besnard*, The vision; 59. *Ph. Malliovine*, Laughter (1899). Sculpture: 219. *Aug. Rodin*, The citizens of Calais (plaster); 230. *Ch. van der Stappen*, Bust of a bishop.

ROOM A. Paintings: 43. *H. Dudley*, The Moors in Spain; 22. *Ch. Cottet*, Procession in Brittany (1900); 88. *Wl. Schereschewsky*, Exiles resting on the way to Siberia. Sculpture: 209. *P. Braecke*, Woman gathering wood (plaster); 212. *Fil. Cifariello*, Bust of Böcklin; 222. *Dom. Trentacoste*, Hunting for cigar-ends; \*217. *Const. Meunier*, The dock-labourer. — To the left is —



ROOM B. 35. *P. Fragiaco*, Piazza of St. Mark (1899); 66. *Al. Milesi*, Portrait (1903); 101. *Ettore Tito*, Lagoon; 77. *Luigi Nono*, The forsaken; 37. *P. Fragiaco*, Swallows; on an easel, 75. *L. Nono*. First steps. — Passing straight through Room A we enter —

ROOM C. Paintings: 19. *Gugl. Ciardi*, The sunbeam; *Giac. Favretto*, 31. The artist's father, 32. Goldoni's first attempt; 23. *Ang. Dall' Occa Bianca*, Piazza Erbe in Verona; 103. *Ett. Tito*, Birth of Venus. Sculpture: 216. *Meunier*, Miner; 213. *Cisariello*, Adelaide Ristori (p. 350).

ROOM D. To the right, \*56. *Lenbach*, Pope Leo XIII (1886); 70. *Gius. Miti-Zanetti*, Full moon at Venice; 6. *Fr. Bramley*, Sheep-shearing; 57. *Max Liebermann*, Lace-makers (1894); 27. *L. Dettmann*, Christmas Eve (1893); 68. *W. Milne*, Fruit-trees in blossom; 86. *G. Sauter*, Friends.

ROOM E. 112. *H. Zügel*, The return home; 1. *M. Ancher*, Fishermen of Skagen; \*81. *J. Fr. Raffaelli*, The Neapolitan beauty; 80. *W. Pratt*, Victim of the waves; 100. *Fr. Thaulow*, River landscape in Normandy (pastel); on easels: 42. *H. Dudley*, The widow; 55. *W. Leibl*, Portrait.

ROOM F. Paintings: 2. *Alb. Baertson*, Landscape in Flanders (1898; pastel); 45. *P. Hücker*, Evening; \*113. *Ign. Zuloaga*, 'Aunt Louisa'. Also, 223. *P. Troubetzkoy*, Russian peasant's cart.

ROOM G. Paintings: 78. *E. Oppler*, Reminiscences (1899); 11. *Vitt. Bressanin*, The cheat; 71. *Ang. Morbelli*, Christmas in the Old Men's Home (1903); 91. *Luigi Selvatico*, Locomotives (1903); \*49. *Fern. Knopff*, Portrait. Also, 224. *Troubetzkoy*, Bust of a girl.

ROOM H. Paintings: 44. *O. Hesselbom*, Swedish landscape; 24. *Or. Da Molin*, Anguish. Also, \*226. *Ch. van der Stappen*, David (plaster); 231-238. Medals by *M. Cazin* and *Al. Charpentier*. — In the PASSAGE, \*Etchings by *Max Klinger* (140-150) and *Anders Zorn* (206, 207).

ROOM I. 108. *A. E. Walton*, Evening; 62. *Franc. P. Michetti*, Study of a head (pastel); on the window-wall are drawings by *Gaet. Previati*, 168. Descent from the Cross, 169. St. Paul.

ROOM K. \*Etchings by *Edg. Chahine*, *W. Leibl*, *J. A. Whistler*, *H. Vogeler*, *Th. van Rysselberghe*, *Alb. Baertson*, and *Storm van's Gravesande*.

Continuing our course towards the N.W., and crossing four canals, we turn to the right out of the Calle del Spezier through the Salizzata del Fontego dei Turchi and reach the entrance of the —

\***Museo Civico**, which combines the old Correr Collection and part of the Morosini Collection of Antiquities with the municipal collections and is arranged in the former *Fondaco de' Turchi* (Pl. E, 3; p. 319). Admission, see p. 288. Catalogue (1900), 1 fr. (Steam-boat station, see p. 284.)

By the entrance and in the court is a series of sculptures and architectural fragments of various epochs, including several Venetian well-heads of the 12-15th cent., mostly in the form of capitals. At the back of the

court is a colossal statue of Agrippa (freely restored), supposed to have been brought from the Pantheon. — To the right is a room with an ethnographical collection from Africa (*Raccolta Miani*; comp. p. 378).

The staircase in the N.W. corner of the court ascends to the First Floor, with the *Library*, containing some beautiful bindings and a rich collection of books relating to the history of art (open daily, except Sun., 9.30-3).

The Second Floor contains most of the Art Collections. — Room I. Weapons and banners, among them some Turkish flags and beautifully ornamented halberds. — The middle door to the right leads to —

Room II, containing pictures. 1st Section (to the right): 21. *Jacobello del Fiore*, Madonna; 31. *Vitt. Carpaccio*, Visitation, from the Scuola degli Albanesi (1501); 33. *Franc. Bissolo*, Madonna, with St. Peter Martyr; 37. *Boccaccio Boccaccino*, Madonna, with the Baptist and St. Catharine. — 2nd Section (to the right): 78. *H. van der Goes* (here ascribed to *Rogier van der Weyden*), Crucifixion, with the Virgin and St. John (injured). — 3rd Section (to the left): 144. *J. van Goyen*, River-scene. — 4th Section: Numerous domestic pictures by *Longhi* (comp. p. 311), the best of which is 175. The fainting lady. Also (to the left), 195. *G. B. Tiepolo*, Nabal's feast. On an easel, *Tiepolo*, Martyrdom of St. Agatha (sketch). — We now return to R. I and pass through the end-door to the right into —

Room III. Roman draped statues; banners, ships' lanterns, models of guns, etc., from the Morosini collection. On the rear-wall, the escutcheon of the Morosini. — We now re-enter R. I and pass to the left into —

Rooms IV-VI, containing the rest of the Morosini Collection: weapons, Turkish banners, and other spoils of war; bust of Doge Francesco Morosini ('Peloponnesiacus': p. 289) and scenes from his Turkish wars; models of ships; old geographical globes. In R. V. are two costumes of Venetian senators.

Room VII. On the walls, portraits and other unimportant pictures. In the cases, Renaissance 'Medals and plaquettes; Greek and Roman coins; Venetian coins and seals, including a series of zecchine ('sequins'), showing the portraits of all the doges.

Room VIII ('Sala Albrizzi'). Venetian laces and costly fabrics; costumes of the 17-18th cent.; puppet-show (18th cent.); miniatures; Gothic wooden staircase from the Casa dell' Agnello (15th cent.); model of the Palazzo Pisani in Strà (p. 278); Persian carpet (15th cent.). — Room IX. Textile fabrics; Venetian costumes; collection of fans, etc.

Room X. (Rococo Room). Furniture of the 18th cent.; 'society' pictures by *Pietro Longhi*; *Franc. Guardi*, Masked ball; 14. *Al. Longhi*, Portrait of Goldoni (p. 322).

Room XI. Two bronze candelabra (No. 101 restored) and mutilated marble reliefs by *Al. Vittoria*, the mangled remains of the plastic decoration of the Capp. del Rosario in SS. Giovanni e Paolo (p. 327); lectern (15th cent.); work in brass and wrought-iron; small bronze sculptures and utensils; in the cabinet by the window, ornaments of the 17th cent., in agate and silver-gilt, showing the arms of the Pisani-Grimaldi families.

Room XII. On the walls, porcelain and Venetian glass (comp. p. 343). In the middle, majolica from Urbino, Gubbio, Pesaro, and Faenza, etc., including (near the entrance), \*17. Plate from Faenza painted with mythological and Biblical scenes, partly after the wood-cuts in an edition of Ovid published at Venice in 1497; 912. Glass wedding-goblet from Murano (15th cent.). — Room XIII (to the right), Carvings in ivory and wood; cameos and gems. — Room XIV (left). MSS. with beautiful miniatures.

Room XV. Pictures of the 14-15th centuries. Also, 35. *Jac. Bellini* (?), Crucifixion, from an altar-piece; 43. *M. Basaiti*, Madonna (early work); 44-46, 48. Good portraits in the *Style of the Bellini*; on easels, Two Madonnas by *Bart. Vivarini* and *Bart. Montagna*.

Room XVI. ('Tribuna'), containing the most valuable paintings of the collection. To the right: 1. *Ercole de' Roberti* (?), Battle-scene (grisaille); 3. *Giov. Bellini* (? here attributed to the Paduan School), Christ mourned over by two angels (with forged monogram of Dürer); \*5. *Vitt. Carpaccio*, Two Venetian ladies bleaching their hair in a balcony (comp. p. 291);

*Giov. Bellini*, 6. Transfiguration, 8. Crucifixion with the Virgin and St. John (early works); 9. *Franc. Cossa* (?), Portrait of a young man; 10. *Cosimo Tura*, Pietà. Opposite: 16. *Giov. Bellini*, Doge *Giov. Mocenigo* (ca. 1478); 19. *Gentile Bellini*, Doge *Franc. Foscari*; 17, 20. Two lids, with bridal scenes (15th cent.). In the middle: 12. *Ant. Rizzo* (?), Bronze bust of a beardless man, from a death-mask (15th cent.). — We return to the entrance and ascend to the —

FOURTH FLOOR. — To the left is Room XVII, containing the *Raccolta Canoviana*, with sketches and relics by *Canova*, and casts of his works. — Rooms XVIII-XXI., to the right, contain drawings (chiefly by Venetians of the 18th cent.), engravings, and wood-cuts. In the last room is a large bird's-eye view of Venice, printed from a wooden block carved by *Zuan Andrea* (1500), probably after a drawing by *Jacopo dei Barbari*; also the original wooden block itself.

The *Casa Correr* (p. 319), formerly the residence of *Teodoro Correr* (d. 1830), founder of the municipal art-collections, now contains the remainder of the *Museo Civico* (adm., p. 288; entrance by door No. 1729a).

GROUND FLOOR. Models of modern monuments, etc. — FIRST FLOOR. The first rooms contain porcelain, glass, engravings, etc., bequeathed by different benefactors. R. 7. Musical instruments; R. 8. Copy of *Michael Angelo's Leda* (1529). R. 9. National memorials. — SECOND FLOOR. Natural History Collections.

To the S.W. of the *Museo Civico* is the church of **San Giacomo dall' Orio** (Pl. E, 4), one of the quaintest churches in Venice, rebuilt in the 13th and 16th cent., with a timber-roof.

On the entrance-wall, to the left, *Buonconsiglio*, SS. Sebastian, Rochus, and Lawrence (1511). The right aisle contains a vestibule adorned with a column of *verde antico*, and a picture by *Franc. Bassano*, John the Baptist preaching, under a richly decorated wooden vaulting of the Renaissance period. In the left aisle, opposite the pulpit: *Lorenzo Lotto*, Madonna and saints, a replica of the painting at Ancona (1546; injured and badly lighted).

Proceeding to the W. through the *Ruga Vecchia* and turning to the right at the end of the *Campo de' Tedeschi*, we reach the church of **SAN SIMEONE GRANDE** (Pl. D, 3), containing a Last Supper by *Jac. Tintoretto* (early work); in the chapel to the left of the choir is the fine Gothic tomb of the beatified Simeon, by a Roman artist (1317).

*San Simeone Piccolo*, *Gli Scalzi*, and the station, see p. 320.

The direct route from the Rialto to the Frari leads past *San Giovanni Elemosinario* (p. 331) through the *RUGA DI SAN GIOVANNI* (Pl. F, 4), and crosses the *Campo Sant' Aponal*. Over the door of the church of *Sant' Aponal* (Venetian for *S. Apollinare*) is a marble group of General Vitt. Cappello (d. 1467) kneeling before St. Helena, by *Ant. Rizzo* (1480). Near this church is the *Pal. Albrizzi* (fine stucco-embellishments in the interior, by *Al. Vittoria*) and beyond it the *CAMPO SAN POLO* (Pl. E, F, 4; on the neighbouring *Rio di S. Polo* is the *Pal. Corner-Mocenigo*, with a good façade by *Sanmicheli*). — Passing between the church of *San Polo* and its campanile (14th cent.), we cross the *Rio S. Polo* and proceed in a straight direction to the *Rioterrà dei Nomboli*. Here we turn to

the left, and, where it bends, follow the narrow side-street to the right, finally crossing a canal and reaching the CAMPO SAN TOMÀ (Pl. E, 5), a little to the N. of the steamboat-station mentioned at p. 284. The church of **San Tomà** (adm. see below) contains temporarily (since 1905) the most valuable altar-pieces from the Frari. In this square lies also the old **SCUOLA DEI CALLEGHERI** ('Cobblers' Guild'), founded in the 15th cent. and the only building of the kind in Venice that has kept its exterior unaltered. Over the portal is a relief of St. Mark healing the cobbler Anianus (1479), remarkable for its well-preserved colouring. — A few paces to the N.W. lies the former church of the Franciscans, or the —

**\*\*Frari** (*Santa Maria Gloriosa dei Frari*, Pl. E 5; comp. p. 287), a cruciform Gothic church, one of the largest and most beautiful at Venice, erected in 1330-1417 on the site of a building of 1250. Its vaulting is supported by twelve circular piers. It contains numerous monuments and pictures, and like Santi Giovanni e Paolo (p. 326) is the last resting-place of many eminent men. Over the portal (left) is a \*Statue of the Madonna, by a Tuscan sculptor (early 15th cent.). Beside the portal of the left transept is a fine relief of the Madonna and angels (about 1400).

Interior (under restoration since 1903; adm. 50 c. incl. San Tomà). **RIGHT AISLE.** Adjoining the 1st altar to the left, the large monument of Titian (d. 1576), by *Luigi* and *Pietro Zandomenighi* in 1852. In the centre, Titian sitting by a genius and unveiling the statue at Sais; on the wall are reliefs of three celebrated pictures of Titian, the Assumption (p. 308), Death of St. Peter Martyr (p. 326), and Martyrdom of St. Lawrence (p. 324); below are two figures with tablets: 'Eques et comes Titianus sit. Carolus V. 1553', and 'Titiano monumentum erectum sit. Ferdinandus I. 1839'. — 3rd altar, St. Jerome, a statue by *Alessandro Vittoria*, said to possess the features and figure of Titian when in his 98th year.

**RIGHT TRANSEPT.** Monument of *Jacopo Marcello* (d. 1484 at the capture of Gallipoli), from the workshop of *Pietro Lombardi*; behind is a frieze with the triumphal procession of the hero; altar-piece in several sections by *Bart. Vivarini* (1487). — On the right, near the door of the sacristy, the Gothic monument of the beatified *Pacifico Buon* (d. 1437), with a relief of the Baptism of Christ, by the Florentine *Master of the Pellegrini Chapel* (p. 247). Over the door of the sacristy, the monument of *Adm. Benedetto Pesaro* (d. 1503), by *Lor. Bregno* and *Ant. Minello*, with a figure of Mars (right) by *Baccio da Montelupo*. Near the door, on the left, wooden equestrian \*Statue of the Roman prince *Paolo Savello* (d. 1405), 'already breathing the naturalistic spirit of the dawning Renaissance' (*Burckhardt*). — In the SACRISTY, restored in 1905 in the original style: \*\*Altar-piece in three sections, Madonna enthroned, with saints and angelic musicians, by *Giov. Bellini* (1488), in a beautiful Renaissance frame by *Jacopo da Faenza*: 'the gentlest and most elegant emanation of Bellini's art. . . . the Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion' (*C. & C.*).

In the NAVE a high screen of marble, covered with reliefs (by *Andrea Vicentino*, 1475; above, statues of apostles and a group of the Crucifixion), separates the monks' choir from the rest of the church. Elegantly carved stalls, by *Marco Cozzi*, 1468, semi-Gothic in style.

**CHOIR.** To the right: Gothic mausoleum of the Doge *Franc. Foscari* (d. 1457), by *Paolo* and *Ant. Bregno* (?); (1.) Early Renaissance \*Tomb of the Doge *Niccolo Tron* (d. 1473), by *Ant. Rizzo*. The vaulting-cells still retain traces of their original painting. Titian's Assumption of the Virgin (p. 308) was at one time the altar-piece here. — *Chapels on the left*: 1st,



altar-piece, Madonna and saints, by *Bern. Licinio* (about 1535); 2nd, monument of *Melchior Trevisano* (d. 1500), the altar in coloured and gilded carved wood, by the *Lombardi*, in the centre, John the Baptist in wood, by *Donatello* (1451); 3rd, altar-piece, St. Ambrose and saints, above, Coronation of the Virgin, by *Alvise Vivarini*, completed by *Marco Basaiti*.

LEFT TRANSEPT. Altar-piece in 3 sections, St. Mark with four other saints, by *Bart. Vivarini* (1474).

LEFT AISLE. *Baptistery*: altar in marble, above, Madonna and four saints, in the style of the *Massegne* (about 1400); on the font, a statue of John the Baptist, by *Sansovino*; above, five more saints in the style of the *Massegne*. Farther on: Tomb of Bishop Jac. Pesaro (d. 1547).

\*\*Altar-piece, Madonna of the Pesaro family, by *Titian* (1526).

'More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (*Scuola di S. Rocco*, p. 337) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition and colour with magic light and shade. . . . Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. . . . The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling 'Baffo' (*Jacopo Pesaro*, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the right, are Benedetto Pesaro and the members of his family' (*C. & C.*).

Monument of Doge Giov. Pesaro (d. 1659), of a rich baroque architectural character, occupying the entire wall, with figures of negroes as bearers, by *Melchior Barthel* and *Longhena*. Mausoleum of Canova (d. 1822), '*principi sculptorum ætatis suæ*', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils. — By the entrance-wall, to the right of the principal portal, the tomb of Pietro Bernardo (d. 1538), executed about 1520 by *Tullio Lombardi*, with figures of Christ, St. Peter, and the deceased: 'nothing can be more detestable or mindless in general design, or more beautiful in execution' (*Ruskin*). Adjacent, in the left aisle (above), the unpretentious monument of Simone Dandolo (d. 1360), by the *Massegne* (1396).

The adjacent monastery contains the **Archives** of Venice, one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments (open on week-days, 10-11.30 & 1.30-3). — In this neighbourhood is the *SCUOLA DI SAN GIOVANNI EVANGELISTA* (Pl. E, 4), founded in the 14th cent., but entirely modernized in 1855-57, with the exception of one side of the handsome old vestibule in the style of the *Lombardi* (1481) and the elegant double staircase by *Moro Coducci* (1498).

Beyond the Archives to the W. is the church of **San Rocco** (Pl. D, E, 4, 5), built in 1490 and restored in 1725, with a façade of 1771 by *Maccaruzzi*. Like the adjacent *Scuola di S. Rocco*, which we visit in connection with it, it contains numerous pictures by



*Tintoretto*. (These are all described by Mr. Ruskin in the 'Venetian Index' of 'Stones of Venice'.)

On the right, the Annunciation, beyond it, the Pool of Bethesda, and above the latter, St. Rochus in the wilderness, all by *Tintoretto*. Chapel to the right of the choir: *Titian*, Christ dragged to Golgotha, ascribed by Vasari to *Giorgione*. In the choir, to the right, St. Rochus in the hospital, above, St. Rochus healing animals, to the left above, Arrest of St. Rochus, below, Angel appearing to the saint in prison, all by *Tintoretto*. Behind the entrance to the sacristy, to the left, *Pordenone*, St. Sebastian, in fresco. On the left side of the church, *Fumiani*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Christopher and St. Martin.

In the alley to the left of the church is the entrance to the **Scuola di San Rocco** (Pl. D, E, 5), the house of the Fraternity of St. Rochus, built in 1524-50 from the designs of *Bart. Buon* of Bergamo (1517) by *Sante Lombardi* and *Scarpagnino*. It possesses a magnificent early-Renaissance façade, and a handsome old staircase and halls. The walls of the latter are adorned with \*Pictures (mostly in bad preservation) by *Jac. Tintoretto* (1560-88), whose important historical position, as the first of the Venetian painters to represent Scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (adm., see p. 288; good light only in the afternoon). Hand-catalogues of the pictures are provided.

LOWER HALL, on the left wall, opposite the entrance: 1. Annunciation; 2. Adoration of the Magi; 3. Flight into Egypt, with attractive landscape; 4. Slaughter of the Innocents; 5. Mary Magdalen, in a landscape under evening-light. On the right, *Girol. Campagna*, Statue of St. Rochus. Right wall: 1. Landscape with St. Mary of Egypt; 2. Presentation in the Temple; 3. Assumption of the Virgin. — On the right side of the staircase over the first landing is an \*Annunciation by *Titian*, painted in 1525 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*.

At the top, on the right, is a small room containing an Ecce Homo, an early work by *Titian*. — In the LARGE HALL, above the door of the room just named, Raising of Lazarus; farther to the left, Christ feeding the multitude. At the altar, St. Rochus in clouds; at the sides, statues of St. Sebastian and John the Baptist, by *Girol. Campagna*. On the left wall: 1. The Last Supper; 2. Gethsemane; 3. Resurrection of Christ; 4. Baptism; 5. Birth of Christ. On the opposite wall: 1. Temptation of Christ (below, a portrait of *Tintoretto*, 1573); 2. Pool of Bethesda; 3. Ascension. On the ceiling, Moses smiting the rock, the Brazen Serpent, the Shower of manna. Handsome wall-panelling, with figures carved in wood, by *Pianta*. The altar-reliefs of scenes from the life of St. Rochus are by *Giov. Marchiori* (1720). Fine marble pavement with inlaid work, restored by *Dorigo* in 1885-90 from designs by *Sarcardo*. — The door to the right leads into the SALA DELL' ALBERGO, containing *Tintoretto's* masterpiece, a large \*Crucifixion of 1565. Opposite, Bearing of the Cross, Mocking of Christ, and Christ before Pilate (all three restored in 1904). On the ceiling, St. Rochus in presence of God.

The TREASURY (25c.) contains the remains of the old church treasure of the brotherhood, which was the only fraternity not suppressed in 1806.

The gateway adjoining the Scuola leads to the ancient church of **San Pantaleone** (Pl. D, 5), rebuilt in 1668-75. It is adorned with

a huge ceiling-painting by *Fumiani*, representing the martyrdom and glorification of St. Pantaleon (ca. 1700). On the first altar to the left, *Cristof. Solari* (?), Head of Christ. The chapel to the left of the choir (closed) contains a Coronation of the Virgin by *Ant. Vivarini* and *Giov. Alemanno* (1444; covered); also, on the marble altar, an Entombment in high relief, ascribed to *Marino Cedrino* (1460).

Crossing the Rio di Cà Foscari, and traversing the long *Campo Santa Margherita* (Pl. D, 5, 6), we reach the church of —

**Santa Maria del Carmine** (Pl. D, 6), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, *Cima da Conegliano*, \*Adoration of the Shepherds and saints (1504); 4th altar on the right, *Tintoretto*, Presentation in the Temple, a youthful work; 2nd altar on the left, *Lorenzo Lotto*, St. Nicholas with three angels and SS. John the Baptist and Lucy on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty (damaged); by the 5th altar on the left, *Pietà*, with the kneeling donor, *Federigo da Montefeltro* (p. 490), a bronze relief by *Verrocchio*, of Florence.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a bas-relief of the Virgin beside the entrance, by *Arduino*, 1340. — On the right is the *Scuola dei Carmini*, of the 17th cent., with five ceiling-paintings by *Tiepolo*.

We may now proceed to San Sebastiano, crossing the Rio di San Barnaba, to the S., and then taking the first cross-street (*Calle Lunga*) to the right.

**San Sebastiano** (Pl. C, 6), erected in 1506-18, and well restored in 1867 et seq., contains excellent works (1555-65) by *Paolo Veronese*, and his tomb. Open 1-4 (comp. p. 287; adm. 50 c.); the nearest steamboat-stations are the *Fondamenta delle Zattere* and the *Cotonificio* (p. 284).

ON THE RIGHT: 1st altar, St. Nicholas, painted by *Titian* in his 86th year (1563); 2nd, Madonna with saints, a small picture by *Paolo Veronese*; 4th, Christ on the Cross, and the Maries, by *P. Veronese*; Monument of Bishop *Livius Podacatharus* (d. 1555), by *Jac. Sansovino*. — CHOIR. \*Altarpiece, Madonna in glory, below, St. Sebastian and four other saints, on the wall to the right, Martyrdom of St. Sebastian, to the left, \*Martyrdom of SS. Mark and Marcellinus (restored), all three by *P. Veronese*. In the chapel to the left of the choir is a fine pavement of majolica tiles from Faenza (1510). — ORGAN, on the outside of the folding doors, the Purification of Mary, on the inside, the Pool of Bethesda, both by *P. Veronese*. To the right, the bust of the master (d. 1588), with the inscription below it: '*Paulo Caliario Veronensi pictori, naturae aemulo, artis miraculo, superstiti fatis, fama victuro.*' In front, his tomb. — SACRISTY. Ceiling-paintings by *Veronese* (1555), Coronation of the Virgin, with figures of the four Evangelists. — Farther on in the church, in the next chapel on the right: 1st altar, Bust of the Procurator *Marcantonio Grimani* (d. 1565), by *Al. Vittoria*; 2nd altar, Baptism of Christ, by *Paolo Veronese* (restored). Beautiful ceiling-paintings representing the history of Esther, also by *Paolo*, aided by his brother *Benedetto Caliari*.

A little to the W. is the *Campo di Marte*, or former drilling-ground (Pl. B, 5), a large meadow surrounded with trees. Adjacent are a large cotton-factory ('cotonificio') and the harbour-structures at the *Stazione Marittima* (p. 292; steamer, see p. 284).

We may return from San Sebastiano by the **FONDALE DELLE ZATTERE** (Pl. D, E, 7), skirting the Giudecca Canal (p. 341) and affording a pretty view of the Redentore (p. 341). The church of *San Trovaso* (Pl. E, 6), near this quay, contains a fine altar-frontal in the style of Ant. Rizzo (right transept), and three paintings by Jac. Tintoretto: Last Supper, Adoration of the Magi, and Rejection of Joachim's Sacrifice.

This church stands on the border-line between the 'Nicolotti' and the 'Castellani', the two factions into which the Venetians are divided (see *H. F. Brown's* 'Life on the Lagoons'). The father and godfather of a child christened here, if of opposite factions, leave the church by different doors.

On the quay itself lie the *Pal. Giustiniani-Recanatì* (No. 1402), with a number of antique works in marble, including a fine Attic funeral relief, and the church of **I Gesuati** or *Madonna del Rosario* (Pl. E, 7), built in 1726-43 by *Giorgio Massari*. The ceiling of the church is adorned with fine frescoes by *Tiepolo*, representing the institution of the festival of the rosary (in the middle), with a vision of the Madonna and the glorification of St. Dominic. By the 3rd altar to the left is a Crucifixion, by *Jac. Tintoretto*, and by the 1st altar to the right is a Madonna, with St. Clara and two Dominican nuns, by *Tiepolo*. — Close by are two steamer-stations, one for the Piazzetta and one for the Giudecca (see p. 284). The street to the right of the church (*Rioterrà di Sant' Agnese*) leads to the Campo della Carità and the Academy (p. 307).

**g. From the Campo della Carità to Santa Maria della Salute.  
San Giorgio Maggiore. Giudecca.**

From the Campo della Carità (p. 307; Accademia steamboat station, see p. 284) we turn to the left into the *Rioterrà di Sant' Agnese*; here we turn to the left again almost immediately into the *Calle Nuova di Sant' Agnese* and then go straight on through the *Piscina del Forner* and the *Calle della Chiesa* to the *Fondamenta Venier*. From the end of the last we proceed to the left through the *Calle di San Cristoforo*, the *Calle Barbaro*, and the *Calle del Bastion* to the Campo di San Gregorio with the *Abbey Church* of that name (p. 314); thence we turn to the right through the *Calle dell' Abbazia* to the *Rioterrà Catecumeni*, whence the *Ponte della Salute* leads to —

\***Santa Maria della Salute** (Pl. F, 6; comp. p. 287; side-entrance to the left), a spacious dome-covered church. It lies at the E. extremity of the Canal Grande and was erected in 1631-56 by *Longhena*, in commemoration of the plague in 1630. 'Considering the age in which it was erected, it is singularly pure', though 'externally it is open to the criticism of being rather too overloaded with decoration' (*Fergusson*). The octagonal interior, with an ambulatory all round, is very handsome and contains excellent works by *Titian* (from *Santo Spirito*).

CHAPELS ON THE RIGHT: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano*. In the last CHAPEL ON THE LEFT: Descent of the Holy Ghost, by *Titian*, much darkened by age (1543). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at Pola in Istria. On the high-altar, the Virgin banishing the demons of the plague, a group in marble by *Giusto le Court*; to the left, a large candelabrum in bronze by *Andrea d'Alessandro da Brescia* (1570), of admirable workmanship. On the ceiling at the back of the altar, eight Medallions with portraits of the evangelists and fathers of the church by *Titian*; the large pictures by *Salviati*. — OUTER SACRISTY: *Pietà*, a relief by *Tullio Lombardi* (?); kneeling statue of Doge Agostino Barbarigo, from his tomb. — SACRISTY: end-wall, to the right, SS. Rochus, Jerome, and Sebastian by *Girolamo da Treviso*; on the window-wall: *Marco Basaiti*, St. Sebastian; *Tintoretto*, Marriage at Cana (1561). Over the altar: *Titian*, \*St. Mark and four other saints (painted in 1512 for the church of Santo Spirito; still reminiscent of Giorgione and Palma), distinguished by its fine colouring and the noble heads of the saints; adjacent, to the left, Madonna and saints, by *Cristoforo da Parma*, 1495. \*Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by *Titian*, painted about 1543 for Santo Spirito under the influence of Correggio.

Between this church and the *Dogana di Mare* (mentioned at p. 314) is the **Seminario Patriarcale** (Pl. G, 6; built by *Longhena* in 1670), containing a few sculptures and the *Galleria Manfredini*, a small collection of pictures (adm., see p. 288).

The **Sculpture Collection** occupies the groundfloor (on the N. side of the court). On the entrance-wall of the Oratory is the tomb of Jac. Sansovino, formerly in San Geminiano (p. 293), surmounted by a terracotta bust of the painter by *Al. Vittoria*. The oratory also contains an elegant tabernacle by *Tullio Lombardi*. On the altar of the adjoining SACRISTY is a relief of the Adoration of the Child, by the *Master of San Trovaso* (p. 339), with high-reliefs of St. Catharine (l.) and St. Cecilia (r.), by *Ant. Lombardi*.

The **Picture Collection** is on the first floor. Opposite the entrance, *Giorgione*, Apollo and Daphne (retouched); to the left, *Beccafumi* (ascribed to Baldassare Peruzzi), Penelope; to the right, below, *Albertinelli* (ascribed to Fra Bartolomeo), Madonna; opposite the windows, Holy Family with an angel, a copy, with variations, by *Marco d'Oggiono* of Leon. da Vinci's Madonna of the Grotto, in the Louvre; below, *Filippino Lippi*, Christ and Mary Magdalen (on the left), and the Samaritan Woman (on the right). — The refectory contains a fresco of Christ at Emmaus, by *Tiepolo*.

We may now return across the Grand Canal (traghetto, comp. p. 283) or proceed to the S.W. to the church of **Santo Spirito** (Pl. F, 7), which contains a fine painting of Christ between SS. Erasmus and Secundus, by *Buonconsiglio* (1534; over the side-portal, to the right). — A little to the N.W. is the Fondamenta delle Zattere, with the church of the *Gesuali* (see p. 339).

Opposite the Piazzetta to the S., and S.E. of the Dogana di Mare (about  $\frac{1}{4}$  M. from both these points), is the small island of *San Giorgio Maggiore* (steamboat-station, p. 284), with —

\***San Giorgio Maggiore** (Pl. H, 1, 7), a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1565. The façade, with only one order of columns (comp. p. 290), was added by *Scamozzi* in 1602-40.

The \*INTERIOR (when closed, ring the bell) is very beautiful. Over the door, a portrait of Pope Pius VII., who was elected by a conclave of car-



dinals held here on 14th March, 1800. Over the 2nd altar to the right, Crucifix in wood, by *Michelozzo*; 3rd, Martyrdom of SS. Cosmas and Damianus; 4th (in the transept), Coronation of the Virgin, the two last by *Tintoretto* and both, like his other works in this church, 'daubs redounding to the painter's everlasting shame' (Burckhardt). — CHOIR. In front, two brass candelabra, by *Niccoletto Roccatagliata* (1596); (r.) Last Supper, (l.) Gathering the Manna, both by *Tintoretto*; on the high-altar, a group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them, two angels. The reliefs on the sumptuous baroque \*Choir Stalls represent scenes from the life of St. Benedict, by *Gasp. Gatti*; the lectern was executed by a Flemish artist, *Alberto de Brule* (1598). — At the altar to the left of the choir, Resurrection, by *Tintoretto*, with the family of the Morosini. — LEFT TRANSEPT: St. Stephen, also by *Tintoretto*.

An easy ascent on 32 inclined planes leads from the choir to the summit of the *Campanile* (before ascending, enquire whether the door at the top is open), which commands an extensive \*VIEW of the city, the lagoons with their rows of piles (p. 292), part of the Adriatic, the Alps on the N., and the Euganean Hills (p. 376) to the W.; the view is particularly fine in the early morning or shortly before sunset in clear weather. — The Dominican monastery, to which the church belonged, is now an artillery barrack and arsenal; it possesses a fine staircase by Bald. Longhena (1644).

The adjoining island of *Giudecca* (steamboat, see p. 284; returning in about half-an-hour on the way back) is separated from the mainland by the *Giudecca Canal*, which is 1 M. long and nearly  $\frac{1}{4}$  M. wide at its widest part.

On this island stands the formerly Franciscan church of the — \**Redentore* (*St. Saviour's*; Pl. F, 8), begun in 1577 by *Palladio* but not finished until 1592, a much vaunted edifice, chiefly interesting in the interior.

ON THE RIGHT: 3rd Chapel, Scourging, *Tintoretto*. ON THE LEFT: 1st, Ascension, *Tintoretto*. In front of the high-altar, Christ bearing the Cross, at the back, a Descent from the Cross, reliefs in marble by *Gius. Mazza*; above, \*Christ on the Cross, with SS. Mark and Francis, fine bronze figures by *Campagna*. — The SACRISTY contains Madonnas by *Alvise Vivarini*, *Bissolo*, and others (covered by curtains).

On the *Festa del Redentore* (third Sun. in July) a bridge-of-boats is formed across the *Giudecca* to this church and a water-festival is held all night long.

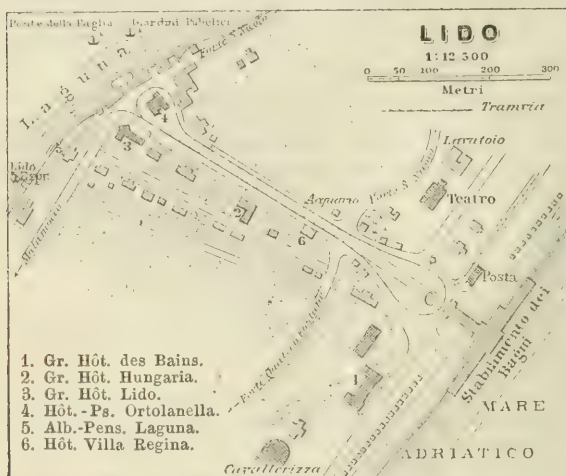
Visitors who have not yet seen the church of *San Sebastiano* (p. 338) may here take one of the steamboats mentioned at p. 284 to the *Fondamenta delle Zattere*.

### h. Excursions.

1. A visit to the *Lido*, which is now the most fashionable bathing-resort in Italy, is the favourite excursion from Venice. The passage across is specially beautiful early in the morning or shortly before sunset. Steamboat, see p. 284; the last steamboat leaves the *Lido* in winter a little before sunset (previous enquiries advisable). A gondola takes at least  $\frac{1}{2}$  hr. (two gondoliers desirable at all times and necessary in wind).



From *Santa Maria Elisabetta*, the landing-place (hotel-restaurants, Pl. 2, 3, 4, see p. 282), a road (tramway) runs across the island in 8 min. to the bathing-beach, which is covered in summer with bathing-boxes. The sea-baths at the *Stabilimento dei Bagni* (p. 285) are frequented by Italians in summer, but in spring and autumn almost exclusively by foreigners. A pleasant walk along the beach



may be taken to the S.W., past the *Ospizio Marino* and the dismantled *Forte Quattro Fontane*, to ( $1\frac{1}{4}$  hr.) *Malamocco* (p. 345).

The N. end of the Lido (also connected with Venice by steamer; line No. 3, p. 285), is defended by the *Forte San Niccolò* and (opposite, to the N.W., beyond the *Porto di Lido*, p. 293) the former *Forte Sant' Andrea di Lido*, erected in 1544 by Sanmichele, as architect of the Republic. Within the fort of S. Niccolò is the *Old Protestant Cemetery*, with the grave of *Sir Francis Vincent*, last British ambassador but one to the Republic of Venice, and nearer the Baths is the Jewish burial-ground.

2. Lagoon steamers (No. 1; p. 284) ply from the *Fondamenta Nuove* (Pl. H, 3) to *SAN MICHELE* and *MURANO*,  $1\frac{1}{2}$  M. to the N.E. of Venice. On the former island, which has served as a cemetery (*Cimitero*) since 1813, stands the Camaldulensian church of *S. Michele*, built by Moro Coducci in 1469-78, and next to *San Giobbe* (p. 320) and *San Zaccaria* (p. 325) the oldest Renaissance church in Venice. To the left of the vestibule is the tasteful little *Cappella Emiliana*,

erected by Gugl. Bergamasco in 1527-43, with three admirable reliefs in the style of Andrea Sansovino (by Giov. Ant. Aprile the Lombard?), and in the vestibule Fra Paolo Sarpi's Tomb (see Robertson's 'Fra Paolo Sarpi'). *G. P. R. James* (d. 1860), the novelist, *Eugene Schuyler* (d. 1890), and *Rawdon Brown* are buried in the Protestant Cemetery.

**Murano**, a small island with 5000 inhab., has been, since the 14th cent., the seat of the *Venetian Glass Industry*, the followers of which were held in so high esteem that Murano possessed its own 'Golden Book' of descent, and minted its own coins. Its citizens were eligible for the highest posts in the Republic, and after 1376 the children of a Venetian patrician and the daughter of a glass-manufacturer were able to inherit their father's rank.

From the landing-place of the steamboat we proceed in a straight direction and soon reach **SAN PIETRO MARTIRE**, a simple and spacious basilica of 1509. Between the 2nd and 3rd altars on the right is a large Madonna with saints and angels by *Giov. Bellini* (1488; much injured and retouched); near the door of the sacristy, to the left, an Assumption by *Marco Basaiti*(?). — We now cross the main canal by the Ponte Vivarini and follow the Fondamenta Cavour to the right, with the canal on our left, passing the Museum (see below), to the —

**CATHEDRAL OF SANTI MARIA E DONATO**, a building of very ancient origin, said to have been completed about 970, but largely rebuilt since 1100 and thoroughly restored in 1858-73, with a fine choir.

The Interior is in the form of a basilica with nave and aisles, with transept resting on piers. The open roof is borne by columns of Greek marble. The mosaic pavement, which resembles that of St. Mark's, bears the date 1140. In the left aisle, over the door, Madonna with saints and angels, by *Lazzaro Sebastiani* (1484); to the left, coloured relief in wood of St. Donatus (1310); in the more elevated chapel adjoining is a Roman tombstone of the family Acilia, formerly used as a font. In the apse, a Byzantine mosaic of the interceding Madonna (12th cent.); below it, frescoes of the 15th century.

The *Museo Civico* in the Municipio presents an interesting exhibition of the products of the celebrated glass-industry from the 15th cent. onward (adm. 1/2 fr.).

The **VENETIAN GLASS INDUSTRY**, of very ancient origin, was first established by Byzantine glass-workers during the Crusades. The first glass-foundries were within Venice itself. After 1289, however, their number was gradually reduced, owing, it is said, to the danger of fire and the disagreeable effects of the smoke; and Murano, where a furnace is related to have been in operation in 1255, ultimately became the sole seat of the manufacture, which attained its zenith in the 15-16th centuries. In the 18th cent., owing to the taste for the harder glass of England and Bohemia and the invention of the art of making large mirrors in France, the Venetian glass-industry declined so much that many of its old art-secrets were lost, but since 1869 it has enjoyed renewed prosperity, mainly owing to the discoveries and efforts of Signor A. Salviati (1816-90). Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly-decorated vessels, some coloured and others plain, which assume the most fantastic shapes. These were admired in the days of the

Renaissance and they are made to the present day. Chandeliers and mirrors, wreathed with flowers and foliage, are also produced here; and the mosaic-painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned at p. 286. The attendance of gondoliers or guides should be emphatically declined by visitors to the factories. Admission to the larger factories sometimes requires a *permesso*, to be obtained in Venice. The factories are, of course, closed on Sundays and holidays.

3. AN EXCURSION TO BURANO AND TORCELLO, situated on two islands about 6 M. to the N.W. of Venice, is interesting to students of art. In addition to the regular lagoon-steamers (No. 2; p. 285), an excursion-steamers plies daily (except Sun.) to both islands, starting from the Ponte del Vin, on the Riva degli Schiavoni at 1.30 p.m. (return-fare 2 fr.), allowing ample time to visit the objects of interest. — At **BURANO** (*Leone Coronato*, *déj.* 2 fr.), a fishing-town with 5100 inhab., the excursionists are taken to see the interesting Royal School of Lace-making (p. 286), which employs about 400 girls. The steamer then goes on to —

**Torcello**, which now belongs to Burano and consists of a few small houses and two well-preserved churches. The \*CATHEDRAL OF SANTA MARIA, founded in the 7th cent. and rebuilt in 864 and (partly) 1008, is a basilica in the early-Christian style, supported by columns.

INTERIOR. On the W. wall are six rows of mosaics of the 12th cent., representing the Last Judgment, Christ in Hades, and a Crucifixion group, recently restored. On the choir-screen and on the pulpit-steps are ornaments and figures in low relief. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna (restored in 1890), rising in steps and commanded by the lofty episcopal throne in the centre. Above, a Madonna and the Apostles in Byzantine mosaic (12th cent.). Similar mosaics of Christ and the Apostles, etc., in the right apse. Below is an ancient crypt.

The ruins of an octagonal BAPTISTERY of 1008 adjoin the cathedral. — The top of the CAMPANILE commands an admirable view of the lagoons and the sea. — **SANTA FOSCA**, built on a Byzantine model and dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof) and is of interest for architects. On five sides it is enclosed by an arcade supported by sixteen columns and four corner-pillars. — The antiquities discovered in Torcello have been collected in two small *Museums*.

4. **San Lázaro**, the Armenian Mechitarist monastery (founded in 1716) on the island of the same name, 2 M. to the S. of Venice, contains a considerable Oriental library (ca. 30,000 vols. and ca. 2000 ancient Armenian MSS.), and a printing-office (shown by a monk; fee to the door-keeper). Byron studied Armenian here in 1816. On the way to S. Lazzaro we pass the island *San Servolo*, with the provincial lunatic asylum (*Manicomio*). S. Lazzaro is more easily visited from the Lido (gondola with one rower there and







back  $1\frac{1}{2}$  fr., bargaining necessary; advisable only when the tide is coming in).

5. A TRIP TO CHIOGGIA ( $18\frac{1}{2}$  M.) may be recommended in clear weather. — The lagoon steamer (No. 5; p. 285) passes the islands of *S. Servolo* and *S. Lazzaro* (p. 344) and touches at (5 M.) *Malamocco* (p. 342). At ( $7\frac{1}{2}$  M.) *Alberoni* we approach the *Channel of Malamocco* (p. 293), which is defended by two forts, and farther on we skirt the inner side of the narrow *Littorale di Pellestrina*. 10 M. *San Pietro in Volta*. Beyond ( $13\frac{1}{2}$  M.) *Pellestrina* (Stabilimento Maddalena, a hotel with good sea-baths) the *Murazzi* (comp. p. 293) lie to the left. A little farther on we obtain a view, to the left, of the sea, enlivened with the coloured sails of the numerous small craft of Chioggia.

$18\frac{1}{2}$  M. *Chioggia* (*Alb.-Ristor. al Gobbo; Ristor. Croce di Malta*), an ancient and picturesque town at the end of the lagoons, with 21,400 inhab., mostly employed in the fisheries, was founded before Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 289). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts; but the quaint costume of the women is now to be seen only on a few feast-days. The church of *San Domenico* contains Vitt. Carpaccio's last work, St. Paul (1520). — Opposite Chioggia, reached by steam-ferry in summer, is the small village of *Sottomarina* (Stabilimento Balneare Margherita, very fair), also protected from the sea by murazzi. — Railway to *Rovigo*, see p. 376; the station lies 1 M. from the steam-boat-pier.

## 48. From Venice to Trieste.

### a. Viâ Treviso and Udine.

140 M. RAILWAY in  $5\frac{3}{4}$ - $8\frac{3}{4}$  hrs. (fares 23 fr. 80, 16 fr. 90 c., 11 fr.; express 27 fr. 40, 19 fr. 55 c.). The Italian custom-house is at *Udine*, the Austrian at *Cormons*. — For the STEAMER LINES to *Trieste*, see p. 285.

From Venice to (5 M.) *Mestre*, see p. 269. The Trieste line diverges here to the N. from that to Padua. 12 M. *Mogliano*.

$18\frac{1}{2}$  M. *Treviso*. — The *Railway Station* (Pl. D, 4; *Restaurant*) lies to the S. of the town,  $\frac{1}{4}$  M. from the hotels.

**Hotels.** STELLA D'ORO (Pl. a; D, 3), Via Vittorio Emanuele, with good trattoria, R.  $2-2\frac{1}{2}$  fr., omn. 30 c., good; ROMA (Pl. b; C, 3), same street; CERVA (Pl. c; D, 3), Vicolo Venti Settembre, with small garden, R.  $1\frac{1}{2}$  fr. — **Cafés.** C. Roma, C. del Commercio, both Piazza dei Signori.

**Cabs.** Per drive  $\frac{3}{4}$  fr.; per  $\frac{1}{2}$  hr. 1, per hr.  $1\frac{1}{2}$  fr. (25 c. more at night). Trank 25 c.

*Treviso* (33 ft.), with 16,900 inhab., the capital of the province of its own name and the see of a bishop, lies on the small river *Sile*, at its confluence with the *Botteniga*, which is mentioned by

Dante (*Paradiso*, IX, 43) under the name of *Cagnan*. Under the name of *Tarvisium* Treviso was a place of some importance in the Roman era, and from 1339 onwards it belonged to Venice. It was the birthplace of three distinguished Venetian painters, *Lorenzo Lotto*, *Rocco Marconi*, and *Paris Bordone*. Some of the narrow, winding streets are flanked with arcades, and the façades of many houses show traces of ancient frescoes. The city-walls, bordered by the Sile and several canals, were constructed by *Fra Giocondo* (p. 245) at the end of the 15th cent. and are still in good preservation.

Leaving the *Railway Station* (Pl. D, 4), we cross the Sile bridge and reach the *VIA VITTORIO EMANUELE* (Pl. C, D, 3), with the *Theatre*. — Hence we pass to the N., through the *Via Venti Settembre*, to the picturesque *PIAZZA DEI SIGNORI* (Pl. D, 2), in which are the *Palazzo Provinciale* (Prefecture), recently restored by Camillo Boito, and the *Pal. dei Trecento* (1184), restored in 1900 by Giulio Nivi.

In the building beside the fire-station (*Pompieri*) is the small *GALLERIA COMUNALE*, containing a few good pictures of the Venetian school (ring at the entrance).

ROOM I. No. \*20. *Lor. Lotto*, A Dominican (1526); 21. *Franc. Guardi*, San Giorgio Maggiore at Venice; 58. *Jac. Tintoretto*, Senator Bart. Cappello. — ROOM II. Modern works. — ROOM III. No. 48. *Giov. Bellini*, Madonna (studio-piece; retouched); 44. *P. Bordone* (not *Palma Vecchio*), Holy Family.

From the N.W. corner of the *Piazza dei Signori* the *Via Calmaggiore* leads to the *CATHEDRAL OF SAN PIETRO* (Pl. C, 2), begun in the Renaissance style by *Pietro Lombardi* in 1485-1506, but left unfinished. It has five domes, one behind another.

INTERIOR. By the 1st pillar to the left, Statue of St. Sebastian, by *Lor. Bregno* (1515). By the 2nd altar to the right, \*Adoration of the Shepherds, by *Paris Bordone*; opposite, by the 2nd pillar, Visitation, in high-relief, by *Ant. Lombardi*(?); by the 3rd pillar, Statue of the Madonna in the style of *Lor. Bregno*. — The elegant Cappella del Sacramento, to the left of the choir, is by *Ant. Lombardi* (1501-3) and contains sculptures by the brothers *Lor.* and *Batt. Bregno*. — In the choir are a high-altar in the baroque style and four large frescoes by *Seitz* (1880-83); to the left is the tomb of Bishop Zanetto (d. 1486), by the *Lombardi*. — The Cappella Malchiostro, the large chapel to the right of the choir, contains an \*Annunciation by *Titian* (about 1517), a coloured terracotta bust of the founder, Broccardo Malchiostro (1519), and good frescoes by *Pordenone* and *Pomponio Amalteo* (1519-20): on the walls, Adoration of the Magi, Visitation, etc.; in the dome, God the Father with angels (showing the influence of Michael Angelo's Sistine frescoes). In the ante-chapel, on the left wall, a Madonna by *Girol. da Treviso* (1487). — The sacristy contains a painting of a procession in the *Piazza del Duomo*, by *Francesco de' Dominicis*, a pupil of *Paris Bordone*.

From the S.W. angle of the *Piazza del Duomo* the *Via Riccati* leads to the *Borgo Cavour*, in which are the *Library*, which is rich in old MSS., and the unimportant *Museo Civico*, with frescoes of the legend of St. Ursula, by Tommaso da Modena, some sculptures, etc. (open on Sun., 12-3, for strangers also at other times; key at the *Asilo Infantile*).

The street ends at the *Porta Cavour* (1517), just before which we turn to the left, and follow the *Via della Mura di San Teonisto*

to the Dominican church of SAN NICCOLÒ (Pl. B, 3), a large Gothic edifice with round pillars and a curious wooden roof (comp. Santo Stefano, p. 306; restored).

INTERIOR. The high-altar-piece is a Madonna enthroned, by *Fra Marco Pensaben* and *Savoldo*, in a rich Renaissance frame (1521; covered). To the left is the tomb of Senator Onigo (d. 1490), by the *Lombardi* (?), with a painted background erroneously attributed to *Giov. Bellini*. — In the side-chapel to the right, Christ and the Doubting Thomas, with six portraits of donors below, a youthful work of *Sebastiano del Piombo* (?). In this chapel and on several of the piers are ancient frescoes by *Tommaso da Modena* and others (1352).

The church of *Santa Maria Maddalena* (Pl. E, 1) contains pictures by P. Veronese. In *Santa Maria Maggiore* (Pl. F, 2) is the tomb of the Venetian condottiere, Mercurio Bua, with sculptures by Bambaia (p. 133). — A pleasant walk may be taken along the Riviera Garibaldi (Pl. E, 3), skirting the left bank of the rapid Sile. — The *Via delle Mura*, beginning at the handsome *Porta Mazzini* (1618; Pl. E, 1) and following the N. ramparts, commands a good Alpine view.

FROM TREVISO TO BELLUNO, 53½ M., railway in 2¼-3¾ hrs. (fares 10 fr., 7 fr., 4 fr. 50 c., express 11 fr., 7 fr. 70 c., 5 fr.). — 12½ M. *Montebelluna* (495 ft.), on a spur of the Alps, is the junction of a branch-line to *Castelfranco* and *Camposampiero* (p. 280). — 17½ M. *Cornuda* (535 ft.; *Alb. alla Posta*; carr. at the station) lies 2 M. to the N.E. of *Maser* (p. 279), the first village on the highroad to *Bassano* (p. 280). By proceeding for 10 min. along the road from *Cornuda* to *Feltre*, and then ascending the hill to the left, beside a shrine, for ½ hr., we reach the *Madonna della Rocca*, from which there is a splendid view. — Beyond *Cornuda* we skirt the right bank of the *Piave* through the foothills of the Alps. — 34 M. *Feltre* (855-1075 ft.; *Albergo Doriguzzi*, *Tre Corone*, both very fair; *Stella d'Oro*), a town of 5500 inhab., is the *Feltria* of the ancients. The picturesque old town, situated on a hill, contains the modern *Palazzo Guarnieri*, a Venetian Gothic edifice. Fine view from the half-ruined *Castello* (gratuity). — We now proceed to the N.E. through the fertile valley of the *Piave*.

53½ M. *Belluno* (1285 ft.; \**Hôt. des Alpes*, R. from 1½, B. 1¼, pens. from 7 fr.; *Hôt. Belluno*, R. from 1½ fr.; *Cappello*, R. 3, pens. 8 fr., very fair), the see of a bishop and capital of a province, with 6900 inhab., is situated on a hill between the *Ardo* and the *Piave*, which here unite. The *Bellunum* of the Romans and afterwards owned by the *Carrara* (1359 et seq.) and *Milan* (1388-1404), it subsequently passed under the sway of Venice and presents all the features of a Venetian town. The *Cathedral*, erected after 1517 from the designs of *Tullio Lombardi*, was injured by an earthquake in 1873, but has been restored. The façade is unfinished. It contains several good altar-pieces by *Andrea Schiavone*, *Jac. Bassano*, and others. The campanile (217 ft. high), built by *Fil. Juvara* in 1732, commands a beautiful prospect. In the *Piazza del Duomo* stand also the *Palazzo dei Rettori* (now the Prefecture), a fine early-Renaissance building of 1496 by *Giov. Candi* (p. 306); the modern Gothic *Municipio* (1838); and the *Museo Civico*, with a collection of paintings, bronzes, coins, objects of natural history, etc. An antique sarcophagus adorns the small piazza in front of the Gothic church of *Santo Stefano* (1180-86).

About 3½ M. to the E. (omn. twice daily) is the hydropathic of *Vena d'Oro* (ca. 1640 ft.; open 1st June to 15th Oct.). — The \**Colle Visentin* (5790 ft.; *Capanna Budden*), 5 hrs. to the S.E. of *Belluno*, commands a magnificent view of the Dolomites and the mountains of *Cadore* and of the nearer Alps as far as the *Monti Lessini* near *Verona*. In clear weather *Padua*, *Treviso*, and *Venice* are visible in the wide Venetian plain, with the sea in the distance.

In the valley of the Piave, about 27½ M. above Belluno, and reached thence viâ *Longarone* (1555 ft.; *Posta*) and *Perarolo* (1745 ft.; *Corona d'Oro*, well spoken of), lies **Pieve di Cadore** (2885 ft.; *Hôt. Marmarole*, new; *Progresso*, and others), the birthplace of Titian (b. 1477), of whom a statue was erected here in 1880. The museum contains his patent of nobility of 1533 (p. 291). Comp. *Baedeker's Eastern Alps*.

Railway from Treviso to *Castelfranco*, *Cittadella*, *Vicenza*, and *Bassano*, see pp. 279, 280. — A branch-line also runs from Treviso to (21½ M.) *Motta di Livenza*.

Beyond (27½ M.) *Spresiano* (183 ft.) the train approaches the Venetian Alps, which it skirts as far as *Sacile*. The lofty Friulian Mts. continue in sight as far as *Monfalcone* (p. 351). The *Piave* is crossed. — 31½ M. *Susegana*. The village, the church of which contains a good altar-piece by Pordenone, lies 1½ M. to the W., on the road from Treviso to Conegliano. It is commanded by the castle of *Collalto*, the church of which (*San Salvatore*) is adorned with mural paintings of the 14th cent. and with fine frescoes by Pordenone (ca. 1508-13).

35½ M. **Conegliano** (203 ft.; *Alb. e Tratt. all' Europa*), with 4600 inhab., birthplace of the celebrated painter *Cima* (1459-1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. The *Cathedral* contains a fine altar-piece by *Cima* (1492). Several houses have painted façades. Conegliano is noted for its wine.

FROM CONEGLIANO TO VITTORIO, 8½ M., railway in ½ hr. (fares 1 fr. 65, 1 fr. 15, 75 c.). — *Vittorio* (*Hôtel Vittorio*, *Hôt.-Pens. Billi*, both very fair; *Hôt. Giraffa*), a town of 11,000 inhab., formed in 1879 by the union of *Ceneda* (410 ft.) and *Serravalle* (525 ft.), contains several handsome palaces. The cathedral of Serravalle has a fine altar-piece by Titian (*Madonna with SS. Andrew and Peter*; 1517). The beautiful gardens of the *Marchese Costantini* are situated in Ceneda. A pleasant excursion may be made to the *\*Bosco del Cansiglio*, a forest of beech and pine trees, 17,350 acres in extent, situated on a plateau. In the midst of it, 5 hrs. from Vittorio, stands the *Palazzo Reale* (3380 ft.) with the official quarters of the forest inspectors (good accommodation).

46 M. *Sacile* (80 ft.), a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the *Podestà*.

54 M. **Pordenone** (90 ft.; *Quattro Corone*), probably the *Portus Naonis* of the Romans, with 8400 inhabitants, was the birthplace of the painter *Giovanni Antonio de Sacchi da Pordenone* (1483-1539). The cathedral contains a fresco by him of *SS. Erasmus and Rochus* (1525) and two altar-pieces, one a beautiful *Madonna with saints* and the family of the donor (1515), the other the *Apotheosis of St. Mark* (1535; injured). Some of his works may be seen also in the *Pal. Comunale* (fine *Group of saints*, 1525) and at the neighbouring village of *Torre* (altar-piece).

63½ M. **Casarsa** (144 ft.; *Rail. Restaurant*), an insignificant village, is the junction for the branch to *Portogruaro* mentioned at p. 352, and also of a branch-line to (12 M.) *Spilimbergo* (Gothic choir-stalls by *Marco Cozzi* in the cathedral). The church contains some fine frescoes by Pordenone (1525). — Beyond Casarsa







the train crosses the broad channel of the *Tagliamento* by an iron bridge,  $\frac{1}{2}$  M. in length. The stony deposits of the stream have so raised its bed that the next stat. (70 M.) *Codroipo* lies 30 ft. below the level of the bottom of the river.

To the right lie *Passariano* and *Campo Formio*, which gave name to the peace concluded between France and Austria in 1797, putting an end to the Republic of Venice.

84 $\frac{1}{2}$  M. **Udine**. — **Hotels**. ALBERGO D'ITALIA, Piazza Venti Settembre 9, R. 2-4, omn. 1 fr.; CROCE DI MALTA, less expensive, very fair; TORRE DI LONDRA, R. 1 $\frac{1}{2}$  fr., plain. — *Caffè Dorta*, Piazza Vitt. Emanuele; *Railway Restaurant*. — TRAMWAY from the station to the town.

*Udine* (360 ft.), the ancient *Utina*, situated on the *Roia Canal*, a branch of the *Torre* (p. 351), is a pleasant and prosperous town with 23,300 inhab. and an active trade in flax, hemp, and other materials. In the 13th cent. it was the capital of Friuli, becoming Venetian in 1420. It was raised to an archbishopric in 1752 and contains numerous palaces of the Friulian noblesse (some with faded paintings on their façades).

The CASTLE (Pl. B, C, 3; now barracks), a massive building erected by *Giov. Fontana* in 1517, rises on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 352). The tower (watchman 20-25 c.) commands a most extensive prospect.

The PIAZZA VITTORIO EMANUELE (Pl. B, 3), the chief square of the town, lies at the S. base of the castle-hill and is embellished with a sitting figure of the *Goddess of Peace*, in commemoration of the peace of Campo Formio (see above), and a bronze equestrian *Statue of Victor Emmanuel II.* In front of the *Clock Tower* are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*.

The PALAZZO DEL MUNICIPIO (Pl. B, 3, 4), or *Pal. Civico*, was built in 1457 in the style of the Doges' palace at Venice, and after the fire of 1876 was restored by the Milanese architect *Scala*. The vestibule contains a fresco by *Pordenone* (1516; restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall are a marble statue of Ajax, by *V. Lucardi* (1854), the Invasion of Attila, a colossal painting by *Dom. Someda* (1889), etc. On the first floor are four rooms containing old pictures.

A few paces to the S.W., in the *Via della Posta*, stands the Romanesque CATHEDRAL (Pl. C, 4), which possesses a fine side-portal with marble sculptures and a hexagonal campanile. The interior (much modernized) contains an *Equestrian Statue of Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the main entrance). — Beyond the cathedral is the small *Chiesa alla Purità* (Pl. C, 4), adorned with noteworthy frescoes by *Giov. Batt.* and *Dom. Tiepolo*.

The narrow *Via Lovaria* leads from the *Via della Posta* to the

N.E. to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the ARCHIEPISCOPAL PALACE (*Palazzo dell' Arcivescovado*; Pl. C, 3), which, as is indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel II. in 1866.

INTERIOR. The STAIRCASE is adorned by a *Fall of the Angels* by *Tiepolo*, while the THRONE ROOM contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. Other <sup>\*</sup>Frescoes by *Tiepolo* adorn the SALA ROSSA (*Judgment of Solomon*, etc.) and the GALLERY (history of Jacob, with Abraham's Sacrifice on the ceiling). The STATE BED CHAMBER contains five frescoes (freely retouched) of New Testament scenes by *Giovanni da Udine*, with arabesques.

From the Piazza Vitt. Emanuele we may proceed to the N.W. across the *Mercato Vecchio* (Pl. B, 3), or direct through the Via Sotto Monte, to the *Palazzo Bartolini*, which contains the Museo Civico and the Library.

On the GROUND FLOOR are Roman antiquities and a colossal bust of Dante. The UPPER FLOOR contains paintings: *Girol. da Udine*, Coronation of the Virgin; *Palma Giovane*, St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; *Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also are a *Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia, and some fine works in amber. — The Library is specially rich in works upon Friuli.

A little to the N., Via Gemona No. 17, stands the house of *Giovanni da Udine* (1487-1564), a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican; it possesses a finely adorned façade and a memorial tablet.

A branch-railway (10 M., in ca. ½ hr.; fares 1 fr. 65, 1 fr. 20, 85 c.) runs from Udine to —

Cividale del Friuli (*Albergo al Friuli*), a small town on the *Natisone*, with 4100 inhab., the ancient *Forum Julii*, for many centuries the seat of Lombard dukes, beginning with Gisulf, nephew of Alboin, but Venetian since 1419. It was the birthplace of the actress *Adelaide Ristori* (b. 1821). and of *Paul Warnefrid* (*Paulus Diaconus*), who lived in the neighbouring monastery of Montecassino and wrote a history of his people (*Historia Longobardorum*) in the time of Charlemagne. — The CATHEDRAL, a building of the 15th cent. with a façade by Pietro Lombardi (after 1502), contains, immediately to the right, the remains (frequently restored) of the 8th cent. *Baptistry of Callistus*, adorned with rude reliefs, transferred hither in 1448. By the high-altar is a 'Pala', or altar-frontal, of gilded silver (1185). In the Piazza del Duomo is the MUSEUM (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone-coffin of Duke Gisulf (?), weapons, ornaments, etc. It contains also the treasures formerly belonging to the cathedral-chapter, including a *Gospel* of the Lombard period; a *Psalttery* of the 10th century, formerly belonging to Queen Gertrude of Hungary; the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (13th cent.); the ivory 'Pax' of Duke Uso of Ceneda (8th century); and an ivory casket with mediæval reliefs after the antique. — Adjacent is SANTA MARIA DELLA VALLE, a convent of Ursuline nuns (formerly Benedictine), with the <sup>\*</sup>*Chapel of St. Peltrudis*, founded by the Lombard queen Petrudis (752), containing stucco ornaments and figures (SS. Agape, Anastasia, Chionia, Irene, Thecla, and Erasma), in which the influence of antique art may still be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns possess a large silver cross of the same epoch. — The handsome *Ponte del Diavolo*

(15th cent.) leads across the romantic ravine of the Natisone to the churches of *San Martino*, which contains the altar of Duke Pemmo, adorned with barbaric reliefs (738), and *Santa Maria de' Battuti*, with the masterpiece of *Pellegrino da San Daniele* (Madonna with saints; 1528).

A STEAM TRAMWAY (18 M., in  $1\frac{3}{4}$  hr.; fares 2 fr. 10, 1 fr. 35 c.) unites Udine with the small town of *San Daniele del Friuli* (825 ft.; Inn), which is prettily situated in a smiling hill-district. In the *Cathedral* is an altar-piece of the Trinity, by *Pordenone* (1534). The Gothic church of *Sant' Antonio* contains an extensive cycle of frescoes by *Pellegrino da San Daniele* (1497-1522). A fine view is obtained from the *Piazza del Castello*.

From Udine to *Bruck* (and *Vienna*), by the *Pontebba Railway*, see R. 6; to *San Giorgio di Nogaro*, see p. 351.

The train crosses the *Torre* and the *Natisone*. — 94 M. *San Giovanni Manzano*, the Italian frontier-station. The small *Iudrio* forms the frontier. — 97 $\frac{1}{2}$  M. *Cormons*, the seat of the Austrian custom-house (p. 345), beyond which the *Isonzo* is crossed.

105 M. *Gorizia*, Germ. *Görz* (\**Post*; *Hôt. Union*, with garden-restaurant; \**Hôt. Central*, and others), the seat of a bishop, with 25,400 inhab., is charmingly situated on the *Isonzo*, in a hilly district. The *Cathedral* (14th cent.) is worthy of notice; its treasury contains some valuable Romanesque articles from *Aquileia*. On account of its mild climate *Gorizia* is visited by invalids, who take it as an intermediate stage on their way to the S. or even pass the winter here. — Carr. to *Aquileia* (see p. 352; 21 $\frac{1}{2}$  M.; 3 $\frac{1}{2}$  hrs.) 10, with two horses 20-24 K.

108 $\frac{1}{2}$  M. *Rubbia-Savogna*; 111 M. *Gradisca-Sdraussina*. Beyond (113 M.) *Sagrado* the train passes through a short tunnel. 116 M. *Ronchi*.

118 $\frac{1}{2}$  M. *Monfalcone* (80 ft.) is the junction of the Venice-Portogruaro-Trieste line. — The train enters the stony region of the *Karst*, and the *Adriatic* comes in sight on the right.

From (128 $\frac{1}{2}$  M.) *Nabresina* to (140 M.) *Trieste*, see *Baedeker's Austria*.

#### b. Viâ Portogruaro and Monfalcone. Excursion to Aquileia and Grado.

100 M. RAILWAY in 3 $\frac{3}{4}$ -7 $\frac{1}{2}$  hrs. (express fares 19 fr. 85, 13 fr. 95, 9 fr. 5 c.; return-ticket valid for 5 days, 30 fr. 40, 21 fr. 30, 13 fr. 65 c. — Custom-house examination at *Cervignano*).

From Venice to (5 M.) *Mestre*, see p. 269. — The railway diverges to the right from the old line to *Treviso* and *Udine* and runs to the N.E. across the fertile, but at places marshy, coast-plain, generally keeping near the lagoons. — 15 $\frac{1}{2}$  M. *San Michele del Quarto*, connected by road with *Porte Grandi*, on the lagoons. — 26 M. *San Donà di Piave*; 31 M. *Ceggia*. — We then cross the *Livenza* and reach (34 M.) *Santo Stino di Livenza*.

From S. Stino a road leads to the S.E. along the *Livenza* to the small lagoon-town of *Gaorle*, which, though now sadly decayed, was a flourishing seaport in the early middle ages and the see of a bishop from 598 to

1818. The well-preserved *Cathedral* (1038), with its alternate pillars and columns, its open-work roof, and its three apses, is a good specimen of the early-Romanesque style. The round bell-tower is of the same period. — About 3 M. to the W. of S. Stino lies the château of *Magnadole*, with admirable frescoes by *Paolo Veronese* (painted after 1572).

42 M. **Portogruaro** (16 ft.; *Alb. all' Italia*), the seat of a bishop, has 3100 inhab. and lies on the small river *Lemene*. The *Museo Nazionale Concordiese* contains objects found in the excavations at *Concordia Sagittaria*, the ancient Roman *Julia Concordia*, situated  $1\frac{1}{4}$  M. to the S., which preserves an early mediæval baptistery as well as the Roman remains.

A BRANCH RAILWAY runs to the N. from Portogruaro to (13 $\frac{1}{2}$  M.; ca.  $\frac{3}{4}$  hr.) *Casarsa* (p. 348), viâ (10 M.) *San Vito al Tagliamento*.

Beyond (46 M.) *Fossalta* we cross the *Tagliamento* and reach (51 M.) *Latisana*.

62 M. **San Giorgio di Nogaro**, on the *Corno*, is the junction of a branch-line to (18 M.) *Udine* (p. 349) viâ (7 $\frac{1}{2}$  M.) *Palmanova*, a frontier-fort laid out in the form of a star by the Venetians in 1593. — We now cross the frontier.

68 $\frac{1}{2}$  M. *Cervignano*; 71 M. *Villa Vicentina*, the stations for Aquileia and Grado (see below); 76 $\frac{1}{2}$  M. *Ronchi* (p. 351).

79 M. **Monfalcone**, and thence to (100 M.) *Trieste*, see p. 351.

From the rail. stations of Cervignano (5 M.; diligence 50 h., one-horse carr. 2 K.) and Villa Vicentina (3 M.; one-horse carr. 2 K.) shadeless roads lead to —

**Aquileia** (*Aquila Nera*, well spoken of; *Tortuna*; *Café Posta*), a scanty village of 900 inhab., which now lies about 5 $\frac{1}{2}$  M. from the sea, but is connected with the lagoons by canals. In the vicinity are many fever-breeding rice-fields (p. 68).

The town of Aquileia, founded by the Romans in B. C. 181 as a bulwark against the Celts and Istrians, was already a commercial and trading place of great importance in the reign of Augustus; its chief products were amber and glass ware. As a naval station and strong frontier-fortress, it soon became the chief *point d'appui* of the Romans in their campaigns against Illyria and the lands of the Danube. In 238 A. D. the town was besieged in vain by Emp. Maximinus Thrax, in 452 it was destroyed by Attila, after an obstinate resistance, and in 568 it was subdued by the Lombards. Thanks to the silting up of the lagoons and the rivalry of Grado, it never regained its former prosperity, and after its capture by the Venetians in 1451, it sank, like Grado, into insignificance.

According to tradition, Aquileia was converted to Christianity in the first century of our era by St. Mark and St. Hermagoras (d. 63), the tutelar and first bishop of the town. It soon became a metropolis of the new faith, and its bishops assumed the patriarchal title in 557(?) and for centuries claimed equal rank with the popes. The archbishopric was removed to Udine in 1752.

Of the Roman Aquileia all that has been discovered is the remains of one street and the N.W. angle of the town-walls. The sculptures and small works of art found in the excavations are preserved in the ARCHÆOLOGICAL MUSEUM, founded in 1882, which



is open daily, 9-12 and 2-4 (in summer, 8-6; adm. 40 h.; plan of the city and excavations 1 K.). Director, *Prof. H. Maionica*.

The charming *Museum Garden*, with its ancient sculptures effectively interspersed with its cedars, cypresses, and palms, recalls the Villa Albani at Rome. — The *Ground Floor* contains the collection of sculptures. Room I. Early-Christian monuments. R. II. Fine statues of Roman emperors and military monuments. R. III. Civic monuments. R. IV. Figures of the gods. — On the *Upper Floor* are the smaller antiquities. R. V. Ancient glass, some very rare. R. VI. Objects in metal. R. VII. Objects of terracotta. R. VIII. Gems, jewels, coins, and works in amber.

The chief mediæval monument is the \**CATHEDRAL*, a flat-roofed basilica with aisles and transept, erected by Patriarch Poppo (1019-42) on the site of an early-Christian church and consecrated in 1031. Destroyed by an earthquake in 1348, it was rebuilt by Patriarch Marquard about 1379 in the Gothic style. The Renaissance additions date from the Venetian period (ca. 1500). In 1845-46 it was restored.

INTERIOR. In the left aisle is a small circular chapel, in marble (1031). — The choir contains Renaissance stalls and an altar-piece by *Pellegrino da San Daniele*, in a fine old frame, with the tutelars of Rome (SS. Peter and Paul), Aquileia (SS. Hermagoras and Fortunatus), and Venice (SS. Mark and Theodore). The frescoes in the apse, probably dating from the days of Poppo and Marquard, represent the Consecration of the church in the presence of Emp. Conrad II. (above) and the Sufferings of St. Hermagoras (below). — The walls of the crypt, which is a relic of the original early Christian church, are painted with old frescoes of various dates. Behind a screen is an old reliquary. — The right transept contains remains of the choir-screens of the earlier building and a column with a capital in the Ravenna style. Adjacent is the tomb of the patriarchs of the Milan family of Della Torre (p. 127; 1273-1365).

The *Narthex* of the cathedral and the octagonal *Baptistery*, resembling the buildings of Ravenna, as well as the '*Chiesa dei Pagani*', which connects them, are remains of early-Christian buildings. — The lower part of the conspicuous *Campanile*, 240 ft. high, is Romanesque (1031), the upper part dates from the 14th century. The top commands a superb \*View of the lagoons, the plain of the Isonzo, and the distant Venetian and Julian Alps.

A pleasant excursion (one-horse carr. 2 K.) may be made to the village of *Belvedere*, lying 3 M. to the S., on the margin of the lagoons, and possessing a fine pine-wood (*pineta*), extensive dunes, and fish-hatcheries. Since 1902 a ship-canal has been under construction between Belvedere and Grado.

A steamer (80 and 50 h.) plies from Aquileia twice (in summer four times) daily, on the Natissa Canal, then through the ramifying canals of the lagoons, passing numerous fishermen's huts (*casoni*), to (11¼ hr.) —

*Grado* (*Hôt. Fonzari*, closed in winter; *Alb. Cervo d'Oro*; *Posta*, fair; *Hôt. International*; *Pens. Fortino*, R. at each 2-4, board 6 K.; private lodgings; visitor's tax 3-6 K.; steamer to Trieste twice daily, in winter only thrice weekly), a fishing-town (4000 inhab.), pleasantly situated on a spit of land (*lido*) and recently much frequented as a bathing-resort by the people of Trieste. Excellent beach (bath 60 h.); marine hospital for children.

Grado, founded by refugees from Aquileia in 452 under the name of *Aquileia Nova* or *Gradus*, joined the Venetian naval league (p. 242) in 697

and soon became a dangerous rival of the mother-town. From 575 to 1451 it was the seat of a patriarch, whose title passed to the archbishop of Venice in the latter year. Down to 1797 Grado belonged to Venice, but since 1809 it has been, like Aquileia, under Austrian rule.

The \*CATHEDRAL (*Sant' Eufemia*) was founded after the model of the churches of Ravenna by the Patriarch Elias (?; ca. 578), who is mentioned by name in one of the early-Christian inscriptions. It is a basilica with aisles but no transept, with a modernized narthex and various altars of later date. — At high mass on Sun. the *Cantus patriarchinus*, an early mediæval liturgy, is chanted by the clergy and people.

INTERIOR. The mosaic flooring is that of the original church. — In the nave, to the left, is a Romanesque pulpit, with a canopy in the Venetian Byzantine style. — The high-altar has an antependium (*pala*) in embossed silver (1372). In the apse are ancient frescoes (13th cent.) and the patriarch's throne, put together out of various early-Christian fragments. — Several early-Christian valuables (silver pyx, reliquary) and mediæval works of art (bronze basin with enamels, reliquary) are preserved in the sacristy and under the Altare del Santissimo Sacramento.

The COURT of the church contains many remains of Roman and Christian monuments, including three Roman sarcophagi.

Adjoining the cathedral is an early-Christian *Baptistry*. — A few other relics of the early-Christian period may be seen in the church of *Santa Maria delle Grazie*, which was also founded in the 6th century. — In 1903 the foundations of an 8th cent. (?) *Basilica* with nave and aisles were discovered in the Piazza della Corte; below them are fragments of an early-Christian aisleless basilica of the 6th cent., with mosaics.

Pleasant excursion ( $\frac{3}{4}$  hr., boat 2 K. 40 h. - 4 K.) to the little island of *Barbana*, on which is an ancient pilgrimage-church reconstructed in 1593-1612.

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The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7920 sq. M., with a population of 2,478,000 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts crossed the Alps in several migrations. After the *Insubri* had conquered the district of Milan, and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po about 400 B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls that destroyed Rome in B.C. 389. About a century later Italy, united under the leadership of Rome, began to reconquer the lost territory. In 283 the Senones were exterminated. In 269 a colony was established at *Ariminum*, which was constituted the strongest frontier-fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated, and in planting the colonies of *Placentia* and *Cremona* in 219, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *M. Æmilius Lepidus*, who was consul in B.C. 187, constructed a military road from

Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Emilia*, whence the whole district derived the ancient name which it still retains. Down to the time of Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as *Gallia Cispadana*, the Province of Gaul on this side of the Po, and the *Rubicon* formed the frontier of Italy; but in B.C. 43 it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 402 the Emperor *Honorius* transferred his residence to Ravenna, which also continued to be the capital of the Gothic kings. After the overthrow of the Gothic domination by *Belisarius* in 539, Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* since 568 attacked and finally took possession of it, but it was soon wrested from them by the Frankish king *Pepin*, who is said to have presented the whole exarchate, i.e. the coast-district from the Po to Ancona, to the *Roman Church* in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The States of the Church never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The pope appointed cardinals as his legates in the different districts, but their power was limited, since the most important prerogatives were usurped by his subjects. Meanwhile the Towns in the Emilia prospered greatly, and became famous as cradles of SCIENCE, notwithstanding the feud between Guelphs and Ghibellines, princes, nobles, and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at Ravenna in the 11th century. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 388).

The POLITICAL HISTORY of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. Nicholas III. was the first pope to obtain control of the entire Romagna (in 1278). During the exile of the popes at Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted combats it was prevented by *Cardinal d'Albornoz*, a valiant Spaniard who was sent to Italy by *Innocent IV.* in 1263. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. It is difficult to say how often the stubborn citizens of Bologna were subdued by the popes, only to rise again in successful revolt. *Alexander VI.* and his son *Cesare Borgia* at length put an end to this insubordination about 1499; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II.* and *Leo X.* the papal supremacy was farther extended to Modena, Parma, and Piacenza. In 1545 *Paul III.* *Farnese* invested *Pier Luigi*, his natural son, with the last two as a duchy, which, on the extinction of the *Farnese* in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio, the house of *Este* maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the States of the Church.

The whole of the existing institutions were at length overthrown by the French Revolution. *Napoleon I.* united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. Though thus under foreign domination, the country now enjoyed a period of active and useful internal reform, which, however, was rudely interrupted by the fall of *Napoleon* and the establishment of Austrian supremacy over these districts. Parma was awarded to *Marie Louise*, and Modena to *Archduke Francis*, the heir of the last *Este* (who died in 1803 with the title of Duke of *Breisgau*). The worst lot befel the Romagna, in spite of the entreaty addressed by

its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August, 1814, no fewer than 1824 dissolved monasteries and 612 nunneries were re-erected in the States of the Church. The Code Napoléon was abolished, and the ecclesiastical administration, as organised by Sixtus V. in 1590, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of *Legate* (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably did a government earn for itself such a fund of hatred from its subjects. In 1821, 1831, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Farini* a more successful undertaking, and by the plebiscite of 12th March, 1860, the annexation of the Emilia to Piedmont was accomplished.

### 49. From Turin to Piacenza viâ Alessandria.

117 M. RAILWAY in  $3\frac{3}{4}$ -8 $\frac{1}{2}$  hrs. (fares 21 fr. 85, 15 fr. 30, 9 fr. 85 c.; express 24 fr., 16 fr. 80 c.).

From Turin to *Alessandria*, 56 $\frac{1}{2}$  M., see R. 11c. Beyond *Alessandria* we traverse the battlefield of Marengo (p. 53). 61 $\frac{1}{2}$  M. *Spinetta*, to the S.E. of Marengo. — 65 M. *San Giuliano*. The train crosses the *Scirivia*.

At (70 M.) *Torton* our line unites with that from Milan to Genoa viâ *Voghera* (see p. 205), which we follow to (80 $\frac{1}{2}$  M.) *Voghera*.

We now skirt the N. spurs of the *Apennines*. 86 $\frac{1}{2}$  M. *Casteggio*, the *Clastidium* (p. 126) of the wars between the Romans and Gauls; 94 M. *Broni*. — 96 M. **Stradella** (330 ft.), a town of 6600 inhabitants. From *Stradella* to *Bressana-Bottarone* and *Pavia*, see p. 205; steam-tramway to (15 $\frac{1}{2}$  M.) *Voghera*, see p. 205.

At (98 $\frac{1}{2}$  M.) *Arena-Po* we enter the plain of the Po. 103 M. *Castel San Giovanni*. — 112 M. *San Nicolò*, in the plain of the *Trebbia* (ancient *Trebia*), memorable for the victory gained by Hannibal, B.C. 218, over the Romans.

117 M. **Piacenza**, see p. 358.

### 50. From Milan to Bologna viâ Parma and Modena. Piacenza. Reggio.

131 M. RAILWAY in 3 $\frac{1}{2}$ -7 hrs. (fares 25 fr. 10, 17 fr. 55, 11 fr. 30 c.; express 27 fr. 60, 19 fr. 30 c.). To *Piacenza*, 42 M., in 1-2 $\frac{1}{4}$  hrs. (fares 7 fr. 40, 5 fr. 55, 3 fr. 55 c.; express 8 fr. 70, 6 fr. 10 c.). A dining-car (déjeuner, 3 $\frac{1}{2}$  D. 4 $\frac{1}{2}$  fr.) is attached to the fastest train. The 'lightning express' mentioned at p. 370 may be used as far as *Parma*.

*Milan* see p. 128. — At (4 $\frac{1}{2}$  M.) *Rogoredo* the line to *Pavia*, *Voghera*, and *Genoa* diverges to the right (see p. 162 and R. 32). — 11 M. *Melegnano* (290 ft.), formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against *Massimiliano Sforza* (p. 127), defeated the Swiss allies of Milan, 7000



of whom fell in the action. Here also a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. The *Parish Church* contains a Baptism of Christ, by Borgognone. Steam-tramway to Sant' Angelo, see below. —  $15\frac{1}{2}$  M. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain.

$20\frac{1}{2}$  M. *Lodi* (260 ft.; *Alb. Sole e Gambero*, R. 2- $2\frac{1}{2}$ , omn.  $\frac{1}{2}$  fr.; *Alb. Vignolo*), a town with 17,300 inhab., founded by Frederick Barbarossa in 1162 after the destruction of Lodi Vecchio (see below), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. — The *Cathedral* contains an ancient relief of the Last Supper. *San Lorenzo*, a Romanesque church of the 12th cent., has been restored in the original style since 1889. The church of the *\*Incoronata*, erected by Giov. Battaggio and Giov. Dolcebuono in 1488-94 and somewhat spoiled by restoration, contains altar-pieces by Borgognone (1498) and Calisto Piazza of Lodi, a fine organ-gallery by Dan. Gambriano (1507), and elaborate choir-stalls by C. A. Lanzani (ca. 1700).

From Lodi steam-tramways run to *Paria* (viâ Sant' Angelo Lodigiano), to *Bergamo* (viâ Treviglio), and to *Soncino* (*Brescia*; viâ Crema).

*Lodi Vecchio*, the old Roman colony of *Laus Pompeia*, destroyed by the Milanese in 1111 and 1158, lies  $3\frac{1}{2}$  M. to the W. of Lodi. The unimportant village contains some Roman remains and two interesting churches: *San Bassiano*, a handsome brick building with 15th cent. frescoes, and the *Badia di San Pietro*, also embellished with frescoes.

$32\frac{1}{2}$  M. *Casalpusterlengo* (branch-line to Pavia, see p. 205). —  $35\frac{1}{2}$  M. *Codogno* (190 ft.), with 10,300 inhab. and a large trade in cheese, is the junction for a branch-line to Cremona (see p. 206). — We cross the Po immediately before reaching Piacenza.

42 M. **Piacenza.** — *Hotels.* *\*ALB. SAN MARCO* (Pl. a; D, 2), Via S. Marco, R. 3- $3\frac{1}{2}$ , omn.  $\frac{3}{4}$  fr.; *CROCE BIANCA* (Pl. b; D, 2), Via del Dazio Vecchio, opposite the market, with good restaurant, R.  $2\frac{1}{2}$ - $3\frac{1}{2}$ , omnibus  $\frac{3}{4}$  fr.; *ITALIA* (Pl. c; C, 3), Via Garibaldi. — *Cafés.* *Roma* and others, in the Piazza de' Cavalli; *Café Grande*, in the Corso Vitt. Emanuele II. (Pl. C, 3). — *\*Railway Restaurant.*

*Cab.* Per drive 70 c.; from the station to the town 1 fr. (30 c. more at night); per hr.  $1\frac{1}{2}$  fr.; each box 25 c. — *Tramway* from the station to the town.

*Chief Attractions* ( $\frac{1}{2}$  day): Palazzo Municipale; Cathedral; Palazzo Farnese; San Sisto.

*Piacenza* (200 ft.), with 35,600 inhab., the capital of a province and the see of a bishop, lies  $\frac{1}{3}$  M. from the S. bank of the Po, which is crossed by a bridge-of-boats and a railway-bridge. The town possesses several interesting churches (closed 12-3).

Piacenza was founded by the Romans, B.C. 219, as *Colonia Placentia*, in a position commanding one of the passages of the Po, which lent it importance as a fortress against the Gauls. Cremona (p. 206) was founded at the same time. In the middle ages Piacenza held a high rank in the league of the Lombard towns, and was the subject of fierce struggles between the Scotti, Torriani, etc., until in 1313 it was seized by the Visconti.





In 1447 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1545 it finally came into the possession of the Farnese family and was united to Parma.

The picturesque PIAZZA DE' CAVALLI (Pl. C, D, 2), the chief centre of traffic, derives its name from the affected equestrian bronze *Statues of the Dukes Alessandro Farnese* (d. 1592; p. 365) and *Ranuccio Farnese* (1592-1622), by Francesco Mocchi of Tuscany (1620-25). — Behind the statues is situated the \*PALAZZO COMUNALE, erected in 1281 et seq., and described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the groundfloor there is a spacious marble arcade with five pointed arches; in the upper floor are six rich round-arch windows (of terracotta), above which rise handsome pinnacles.

*San Francesco* (Pl. 2; D, 2), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it a marble statue of *G. D. Romagnosi* (d. 1835), author of the penal code for the Napoleonic kingdom of Italy, was unveiled in 1867.

The Via Venti Settembre leads to the S.E. to the Piazza del Duomo, in which rises the —

\*CATHEDRAL (Pl. D, 3), a Lombard-Romanesque edifice dating from 1122, with a superstructure added in the 13th century. In the façade are three projecting porches (the central with columns resting on lions), above which are a circular window and open galleries with dwarf pillars. The entire edifice was restored in 1898-1901.

INTERIOR. Over the main entrance is a Gothic reredos (15th cent.). The church contains admirable \*Frescoes by *Guercino* (prophets and sibyls) in the dome, and by *Lodovico Carracci* (angels strewing flowers) in the arches in front of the choir. The crypt is borne by 100 columns.

To the S.W. of the Piazza del Duomo, at the beginning of the Via S. Salvatore, rises SANT' ANTONINO (Pl. D, 3), formerly the cathedral, dating from the 12th cent. and several times restored, the last time in 1857, of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns.

A modern inscription in the fine old Gothic vestibule, called 'Paradiso' (1350), commemorates the fact that the delegates of the league of Lombard cities, assembled in the church in 1183, there approved of the Peace of Constance.

To the E. of the Piazza del Duomo lies the very ancient church of *San Savino* (Pl. E, 3), with a freely modernized interior. The mosaic pavement (10th cent.?) in the crypt, with representations of the months, the signs of the zodiac, etc., repays a visit.

To the N.E. is the *Palazzo dei Tribunali* (Pl. 6, E 2; formerly *Landi*), built by Giov. Battagio (1484). It possesses two picturesque dilapidated courts, fragments of a handsome terracotta frieze, and a rich early-Renaissance portal (on the N.E.).

To the N.W. of this palazzo, at the corner of the Via Fel. Cavallotti and the Via San Pietro, lies the *Biblioteca Comunale* (Pl. 1; D, 2).

The library contains about 120,000 vols. and 2800 MSS., including a valuable psalter on red parchment, bound in silver, which once belonged to Engilberga, the consort of Emp. Lewis II. (857), and a copy of Dante ('Codex Landianus'), supposed to date from 1336.

The Strada alla Cittadella, the third turning to the right out of the Via Fel. Cavallotti, leads to the huge *Palazzo Farnese* (Pl. D, 1, 2), erected in 1558 et seq. by *Vignola*, for Duke Ottavio Farnese (see below), but never completed, and now a barrack.

The Via San Sisto, diverging on the right from the Via Borghetto, the continuation of the Via Fel. Cavallotti, brings us to the church of \*SAN SISTO (Pl. C, 1), an ancient edifice, rebuilt in 1499-1511 in the Renaissance style, with a fine Ionic colonnade in front of the baroque façade.

About 1515 *Raphael* painted for this church the *Sistine Madonna* (now at Dresden), which was sold in 1753 to Augustus III., King of Poland and Elector of Saxony, for 20,000 ducats and replaced by a copy by *Avanzini*. The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc., and also several much damaged intarsias by *Bart. da Busseto*. In the left transept is the unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese.

From the W. side of the Piazza de' Cavalli the Via Umberto leads to the N.W. to the *Museo Civico* (Pl. C, 2), opened in 1903 and containing an archæological and palæontological collection, a fine Flemish piece of tapestry, and some good pictures (*Antonello da Messina*, *Ecce Homo*; *Sandro Botticelli*, *Madonna and angels*).

Hence we proceed through the Via di Campagna, past the church of *Santo Sepolcro* (left; Pl. B, 2), a Renaissance structure of the early 16th cent., and the monastery of the same name, built in 1503 probably from designs by Bramante, to the church of —

SANTA MARIA DI CAMPAGNA (Pl. A, 1, 2), an early-Renaissance building of the 15th cent., disfigured by alterations. It contains admirable \*Frescoes by *Pordenone* (1529-31): to the left of the entrance St. Augustine, to the right, St. George; in the two chapels on the left scenes from the life of the Virgin and of St. Catharine; and in the large dome prophets and sibyls, etc.

From Piacenza to *Turin*, see R. 49.

STEAM TRAMWAYS from Piacenza (starting near the railway-station): 1. To (19¼ M.) *Cremona*, see p. 203. — 2. To *Cortemaggiore* (p. 361). — 3. Viâ (12 M.) *Carpaneto* and (20 M.) *Castellarquato* (p. 361) to (23 M.) *Lugagnano* (750 ft.; p. 361), in the valley of the *Arda*. — 4. Viâ (10 M.) *Grazzano* and (15 M.) *Ponte dell' Olio* (Albergo del Sole, poor), in the *Val di Nure*, to (22½ M.) *Bettola* (Alb. dell' Agnello, rustic). — 5. Viâ (13½ M.) *Castel San Giovanni* and (17 M.) *Borgonovo* to (24 M.) *Pianello* (605 ft.) in the *Tidone Valley*.

About 9 M. to the S.E. of Ponte dell' Olio (see above), but more conveniently reached by the Lugagnano tramway (see above), lie the remains of the ancient town of *Velleia*, which is believed to have been buried by a landslide in the reign of the Emp. Probus (about 278 A.D.). An amphitheatre, temple, forum, and some Ligurian tombs of the pre-Roman epoch were excavated here in 1760-76.

From *Grazzano* (see above) a narrow-gauge line runs to (5 M.) *Rivergaro* (460 ft.), situated in the valley of the *Trebbia*, on the highroad from Piacenza to (88 M.) *Genoa*. Beyond Rivergaro the road ascends the *Trebbia* to the



S.W., viâ (17½ M.) *Bobbio* (915 ft.), once noted for its convent-library (for the most part now in the Vatican), and (35½ M.) *Ottone* (1670 ft.; Alb. Roma, R. 1 fr.), to (56 M.) *Torriglia* (2505 ft.; Alb. Corona d'Italia, and others; omn. to Genoa twice daily), a summer-resort prettily situated among meadows. The *Monte Antola* (5245 ft.; refuge-hut and extensive view) may be ascended hence in 2½ hrs. by a bridle-path. The road then descends, beyond the (61 M.) *Colle della Scoffera* (2225 ft.), into the *Bisagno* valley, passing *Bargagli* (1345 ft.). *Prato* (tramway to Genoa see p. 77), *Doria* (255 ft.), and *Staglieno* (p. 94). — 88 M. *Genoa*, see p. 75.

The RAILWAY FROM PIACENZA TO BOLOGNA follows the direction of the *Via Emilia* (comp. p. 356), several traces of which still exist. View of the Apennines on the right. To the left lies *San Lazzaro*, now the Collegio Alberoni. The church contains the tomb of Cardinal Alberoni (1664-1752), the all-powerful minister of Philip V. of Spain in 1711-19.

Near (48½ M.) *Pontenure* (210 ft.) the train crosses the *Nure*, and soon passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (52 M.) *Cadeo* the *Arda* is crossed. — 56 M. *Fiorenzuola d'Arda* (270 ft.), a small but thriving place.

From *Fiorenzuola* a light railway runs in one direction viâ (5 M.) *Cortemaggiore*, containing altar-pieces by Pordenone in the Chiesa dell' Annunziata, and two tombs of the school of Amadeo in the parish church, to (18½ M.) *Cremona* (p. 206); and in the other direction viâ (6 M.) *Castellarquato* (p. 360) to (9½ M.) *Lugagnano* (p. 360). The interesting little town of *Castellarquato* possesses a castle of the Visconti and a Palazzo Comunale, both dating from the 14th century. In the Chiesa Principale are old MSS. and a magnificent crucifix (16th cent.); the pretty cloisters adjoining the church date from the 13th century.

The village of *Chiaravalle*, 3½ M. to the E. of *Fiorenzuola* (carriage-road), possesses one of the finest cloisters in the Emilia (ca. 1400), adjoining the Gothic parish church.

64½ M. **Borgo San Donnino** (235 ft.; *Aquila Romana*; *Leon d'Oro*), a small town of 6300 inhab., the ancient *Fidentia Julia*, which received its present name in 387 from St. Dominus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient \**Cathedral* is dedicated. This is one of the finest Romanesque churches in N. Italy; the admirable façade (the upper part unfinished) has three lion-portals and numerous reliefs (some by Benedetto Antelami, p. 366).

Steam-tramways connect *Borgo S. Donnino* with *Soragna* (p. 370), 5½ M. to the N.E., and with *Salsomaggiore* (540 ft.; \**Gr. Hôt. des Thermes*, R. from 3½ B. 1½, déj. 3½, D. 5, pens. from 10 fr.; *Hôt. Central Bagni*, pens. from 10 fr.; *Gr. Hôt. G. Detraz*, these three of the first class; *Gr. Alb. Milano*; *Hôt. Carour*, pens. 8½-9½ fr.; *Hôt. Bellerue*, etc.), 6 M. to the S.W., a watering-place pleasantly situated among the foothills of the Apennines, scattered over which are many castles. The strong saline and sulphurous springs have recently come into favour with foreigners as well as Italians (season, 1st April-15th Nov.). Cable-railway up *Monte Cucco* (920 ft.) to the S.E.

70 M. *Castelquelfo*, with a ruined castle erected by the Ghibelline Orlando Pallavicino as *Torre d'Orlando*, but captured in 1407 and re-named by the Guelph Ottone Terzi of Parma. — At (72 M.)

*Ponte Taro* (230 ft.) we cross the river *Taro*. The costumes of the peasant-women here are peculiar.

78 M. **Parma**, see p. 364. — Parma is the junction for the lines to *Suzzara* and *Mantua* (see p. 263), to *Piadena* and *Brescia* (p. 218), and to *Sarzana* (*Pisa*) and *Spezia* (p. 105).

Beyond (82 M.) *San Prospero Parmense* the train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (85 M.) *Sant' Ilario d'Enza* (190 ft.), the *Crostolo*.

95½ M. **Reggio**. — **Hotels.** ALBERGO POSTA (Pl. a; C, 3), near the Piazza Vittorio Emanuele, R. 2½-3 fr., tolerable; ALB. DEL MORETTO. — *Caffè Italia*, Piazza Cavour.

Cab, per drive 80 c., at night 1 fr., per hour 1½ fr.

Chief Attractions (½ day): San Prospero; Cathedral; Madonna della Ghiara.

*Reggio* (190 ft.), called *Reggio nell' Emilia* or *Reggio Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, the capital of a province and the seat of a bishop, is a poor town of 19,700 inhab., possessing broad streets flanked with arcades. From 1289 to 1597 it belonged to Ferrara, after that to Modena (p. 372).

In the Via Emilia San Pietro, the E. part of the ancient Via Æmilia (p. 356), which intersects the town, rise the suppressed Benedictine convent of *San Pietro* (Pl. E, 3, 4; now a military store), with graceful early-Renaissance cloisters by Bart. Spani (1513), and the *Palazzo Terrachini*, formerly called *Casa Ruini* (same date), which possesses three pretty early-Renaissance courts.

A few paces to the S. of the main street, in the Piazza San Prospero, is the church of SAN PROSPERO (Pl. C, 3), erected in 1504 by *Gasparo Bisi* on the site of an earlier Romanesque edifice, to which the six marble lions of the façade (rebuilt in 1748) originally belonged.

INTERIOR. Over the entrance is the tomb of Rufino Gabloneta (d. 1527), by Bart. Spani. By the 4th altar on the right: *Sodoma*, St. Homobonus giving alms (1518); 5th altar. Copy of *Correggio's* Holy Night (now in Dresden), in the original frame. — RIGHT TRANSEPT: Statue of the Madonna, by *Prospero Clementi* (d. 1584), grandson of Bart. Spani and pupil of Michael Angelo. — In the CHOR are frescoes (restored) by Bern. Campi of Cremona and Camillo Procaccini (1585-89).

In the adjacent Piazza Vittorio Emanuele is situated the CATHEDRAL (Pl. C, 3), re-erected in the 15-16th cent., with a Renaissance façade, completed only in the lower part, behind which interesting traces of the earlier Romanesque church of the 12th cent. with frescoes of the 13th, are still observable. Above the principal entrance are recumbent statues of Adam and Eve by *Prospero Clementi*. Near the top of the tower is a group in copper (Madonna and two donors), by Bart. Spani (ca. 1500?).

The INTERIOR has a lofty choir and a crypt. In the 3rd chapel on the right: Tomb of Valerio Malaguzzi (d. 1498), by Bart. Spani (ca. 1530). Chapel to the right of the choir: Monument of Ugo Rangoni, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V., by P. Clementi (1566). Chapel to the left of the choir: Tomb of Bishop Buonfrancesco





Ariotti (d. 1508). by *Bart. Spani*; admirable statue of Christ, on the altar, by *P. Clementi*. Near the entrance, in the left aisle, Monument of Cherubino Sforzani, the alleged inventor of the hour-glass, by *P. Clementi* (1560); beside the 1st chapel in the same aisle is the tomb of Clementi, with his bust, by his pupil *Franc. Pacchioni* (1588). — In the Cappella del Santuario, near the sacristy, are two silver reliquaries with busts of St. Chrysanthus and St. Daria, by *Bart. Spani* and his son *Gior. Andrea Spani* (1538); also a silver pax, by *Lelio Orsi*.

On the W. side of the piazza is the house in which *Lodovico Ariosto* (1474-1533; p. 379), the poet, is said to have been born. His father, Niccolò Ariosti of Ferrara, was commandant of the citadel at the time. — Proceeding hence to the W. by the Via San Pietro Martire, we reach the church of the —

\**MADONNA DELLA GHIARA* (Pl. A, B, 3), built about 1597 from a design by *Balbi*, in the form of a Greek cross covered with a dome. It was finished after Balbi's death by *Franc. Pacchioni*, and was restored in 1890 (closed 12.30-4).

The INTERIOR is distinguished for the beauty of its proportions and for its charming decorations in stucco. It is adorned with frescoes in the nave as far as the dome and in the left transept by *Luca Ferrari* (1605-54) of Reggio, a pupil of Guido Reni. The frescoes in the choir are by *Tiarini* and those in the dome and the right transept are by *Lionello Spada*, both of the school of the Carracci. In the left transept is a fine Crucifixion (altar-piece), by *Guercino*; and in the right transept is a highly-revered figure of the Madonna, drawn by *Lelio Orsi* (1569; covered).

The *Museum* (Pl. C, 2) contains the natural history collection of the celebrated *Lazzaro Spallanzani* (1729-99; b. at Scandiano, see below), an interesting palæo-ethnological collection illustrative of the history of the province, and a 'Gliptoteca', containing sculptures from Reggio and its vicinity. — The *Biblioteca Municipale* (Pl. 2; B, 4) Via Farini 5, contains 56,000 vols. and about 1000 MSS.

EXCURSION TO CANOSSA (see inset map on the plan of Reggio), 8-9 hrs. there and back; carriage with one horse 12-15, with two horses 20-25 fr. (luncheon should be brought from Reggio). The drivers usually prefer the route viâ *Quattro Castella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany (d. 1115), *San Polo d'Enza* (p. 370), and *Vico*, to *Ciano d'Enza* (inn), whence a bridle-path ascends viâ *Rossena*, with a well-preserved castle, to the castle of Canossa. The drive viâ *Puianello* and *Pecorile* (785 ft.) is, however, prettier, and beyond the latter village the route (on horseback or on foot) cannot be mistaken. The path leads through the village, and then to the right towards the church of *Casola*, which is left on the hill to the right; at the angle of the hill Canossa comes in sight, and the path leads in the direction of the village along the *Campola*. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for 1/2 hr. in the direction of the church of San Paolo, which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of *Canossa*, and lastly mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of Canossa. The castle once belonged to the Countess of Tuscany above mentioned, and was destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. Magnificent view of the Apennines towards the S., with the castle of Rossena in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena. — From Canossa to Parma viâ *San Polo d'Enza* and *Traversetolo*, see p. 370.



The EXCURSION TO THE PIETRA BISMANTOVA from Reggio takes two days. We proceed by diligence (in 1905 starting at 5.30 and returning at 8.30 a.m.) along the road viâ *Puianello* (see p. 363), *Casina* (1880 ft.), and *Felina* to (31½ M.; in 8 hrs.) the inconsiderable town of *Castelnuovo ne' Monti* (2255 ft.; Tre Re, R. 80 c.), on the N.W. flank of the abrupt rocky peak of the *Pietra Bismantova* (3435 ft.), which Dante mentions in his 'Purgatorio' (IV. 25). The top affords an admirable view of the chain of the Apennines. — From *Castelnuovo* the highroad runs viâ (45½ M.) *Collagna* (2720 ft.), in the valley of the *Secchia*, and thence viâ the (53 M.) *Passo del Cerreto* (4140 ft.) to (64½ M.) *Firizzano* (1045 ft.), with an old town wall and the ruins of a castle. Thence it proceeds viâ the (77 M.) *Foce il Cuccu* (1730 ft.) and (79 M.) *Fosdinovo* (1640 ft.), a finely situated village with a town wall and a castle of the Malaspina, to (81 M.) *Sarzana* (p. 119).

FROM REGGIO TO GUASTALLA, 18 M., railway in 1-1¼ hr. (fares 3 fr. 40, 2 fr. 40, 1 fr. 55 c.). — 5 M. *Bagnolo in Piano*; 11 M. *Novellara*, on the *Canale di Molini*, a principality of the house of Gonzaga (p. 257) down to 1737. — 18 M. *Guastalla*, see p. 263.

From *Bagnolo*, on the railway just described, a branch-line runs to (12 M.) *Carpi* (p. 264). The chief intermediate station is (5½ M.) *Correggio* (*Albergo Cavour*), the capital until 1630 of a principality afterwards belonging to the Duchy of Modena, and the birthplace of the celebrated painter *Antonio Allegri da Correggio* (1494-1534). The *Piazza San Quirino* is embellished with a statue of the master by *V. Vela*, erected in 1880.

Another branch-line runs to the S.E. from Reggio to *Scandiano* and (14½ M.) *Sassuolo* (p. 376).

103 M. *Rubiera*. The *Secchia* is then crossed.

111 M. *Modena*, see p. 372.

The train crosses the *Panaro*. — 118½ M. *Castelfranco d'Emilia* (135 ft.), a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B. C. 43. Near (123 M.) *Samoggia* the train crosses the river of that name, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Bononiensis*. The *Madonna di San Luca*, on the *Monte della Guardia* (p. 406), is conspicuous to the right.

134 M. *Bologna*, see p. 386.

## 51. Parma.

The **Railway Station** (Pl. D, 1; *Restaurant*) for the *Piadena-Brescia* (p. 218), *Guastalla-Suzzara-Mantua* (p. 263), *Milan-Bologna* (R. 50), and *Milan-Parma-Sarzana* (*Spezia, Pisa*; R. 52) lines lies at the N. end of the town, about ½ M. from the hotels.

**Hotels.** ALBERGO CROCE BIANCA (Pl. a; D, 4), *Strada Garibaldi*, near the *Steccata*, R. 3-3½, omn. 1 fr.; ITALIA (Pl. b; E, 3), *Via Cavour*, with good *trattoria*, R. 2-4, omn. ½ fr.; CONCORDIA, *Borgo Angelo Mazza* (Pl. D, 3), near the last; LEON D'ORO, *Borgo del Leon d'Oro* (Pl. E, 3, 4), near the *Corso Vittorio Emanuele*; ALBERGO MARCHESI, near the rail. station, clean and moderate.

**Cafés.** *Marchesi*, *Piazza Grande*; *Cavour*, *Via Cavour*. — Post Office (Pl. D, 3), *Piazza della Prefettura*.

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1¼ or 2 fr.; per hour 1 fr. 60 c. Trunk 25 c. — Omnibus from the railway-station to the *Piazza Garibaldi* and the *Corso Vitt. Emanuele* every 20 minutes.

*Parma* (170 ft.), situated on the river *Parma*, a small tributary of the *Po*, the capital of a province (formerly a duchy), is an industrial town of entirely modern appearance, but of very ancient











origin, with broad streets, and 46,700 inhabitants. It is a bishop's see and possesses a university founded in 1422.

The foundation of Parma is probably to be ascribed to the consul *M. Æmilius* (B.C. 183), though the discovery of a lake-dwelling of the bronze period proves that a human settlement existed here in prehistoric times. The town offered a determined resistance to the attacks of the Ligurians, but it was destroyed by Mark Antony as the birthplace of Cassius, one of Cæsar's murderers. Under Augustus, who named it *Colonia Julia Augusta Parma*, it attained to new prosperity; and repeated devastations in the early middle ages proved only temporary checks to the growth of its importance, which arose mainly from its woollen manufactures. Parma participated in the general development of the towns of Upper Italy, zealously espoused the cause of the Guelphs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1303 *Ghiberto da Correggio* obtained possession of the supreme power. In 1346, after various vicissitudes, Parma came into the hands of the *Visconti*, and from that period down to 1512 it was generally united with the Duchy of Milan. In 1545, after it had been annexed to the States of the Church, it was presented by *Pope Paul III.*, with Piacenza, to his infamous son *Pier Luigi Farnese*. This prince was assassinated in 1547, and was succeeded by seven dukes of his family, including *Alexander Farnese* (1586-92), who took part in the battle of Lepanto (1571) and afterwards attained great military distinction as Viceroy of the Netherlands under Philip II. The male line became extinct in 1731. *Elizabeth*, the daughter and sole heiress of Duke Ranuccio II. (d. 1694), was married to King Philip V. of Spain, and by the quadruple alliance concluded at London in 1718, the succession was secured to their son *Charles*, who, however, ascended the throne of Naples in 1734, and deprived Parma of many treasures of art which now grace the national museum at Naples. By the Peace of Aix-la-Chapelle in 1748 the duchy was ceded by Austria to his younger brother *Philip*; in 1807 it was annexed to France, and in 1815 awarded to *Marie Louise*, the wife of Napoleon I. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. *Charles II.* (d. 1833) was banished in 1848, *Charles III.* was assassinated in the open street in 1854, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 2216 sq. M., and had a population of about half-a-million souls.

Parma owes its importance in the HISTORY OF ART to *Antonio Allegri* of *Correggio* (1494-1534; p. 364), who, after his early studies in Ferrara, lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. lx). The best-known of his pupils is *Francesco Mazzola*, surnamed *Parmigianino* (1503-40), an excellent portrait painter, and a native of Parma.

The ancient *Via Æmilia* (p. 356) intersects the town, from the *Barriera Vittorio Emanuele* (Pl. G, 4) to the *Barriera Massimo d'Azeglio* (Pl. A, 4), crossing the *Piazza Garibaldi* (Pl. D, 4), in which stand the *Palazzo del Governo* and the *Palazzo Municipale*, built after 1627 by Giov. Batt. Magnani. In front of the latter are statues of *Correggio*, by Ferrarini (1870), and *Garibaldi*, by Calandra (1893). — A little to the N.E., in the *Piazza del Duomo*, rises the —

\***Cathedral** (*Il Duomo*; Pl. E, 3), an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. It is a cruciform building covered with a dome, with a somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. Each of the portals is embellished with two lions of red marble; the main portal is by *Giov. Bono* of

Bissone (1281) and the Renaissance doors are by *Lucchino Bianco* (1493).

The INTERIOR, consisting of nave and aisles, rests on fourteen piers, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Mazzola* and by *Lattanzio Gambara* of Brescia (ca. 1570). 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antelami* (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by *Franc. Rondani*, a pupil of Correggio. — 5th chapel on the left, frescoes of the 14th cent., on the left History of St. Peter, on the right Histories of SS. Sebastian and Catharine.

The octagonal DOME is adorned with an Assumption by *Correggio* (1526-30), unfortunately much injured by damp (best light about noon). 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration'. — '*Correggio*', by *Dr. Julius Meyer*. Visitors may ascend into the dome to examine the painting more closely ( $\frac{1}{2}$  1 fr.; fatiguing but attractive); a fine view is commanded from the outside gallery (for persons free from dizziness).

In the CHOIR are good semi-Gothic stalls by *Cristoforo da Lendinara* (1473). — The CRYPT, a spacious cruciform structure with thirty-eight columns, contains monuments of the jurist Prati (d. 1542), and of Bishop San Bernardo degli Uberti, by *Prospero Clementi*. — The SACRISTY contains frescoes of the 14th cent., and intarsias by *Cristof. da Lendinara*.

The octagonal \***Baptistery** (*Battistero*; Pl. E, 3), on the S. side of the Piazza del Duomo, was begun in the Lombard-Romanesque style in 1196-1216 by *Ben. Antelami* and consecrated in 1270, though the Gothic upper story was not completed until 1302. It is constructed of Veronese marble, and consists of five stories with colonnades and three exterior round-arched portals; the flat roof is surmounted by seven pyramidal turrets and by a belfry added in the 17th century. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with Scriptural subjects on a larger scale, by *Ben. Antelami*, who is named in the inscription at the N. portal (towards the Piazza).

At the N. Portal, above, is the Adoration of the Magi; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. — On the S. side is an Allegory of Death from the story of Barlaam and Josaphat.

The INTERIOR (closed; key in the house No. 2, opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have been only partly completed. Above the doors are sculptures of the 13th cent., and on the E. side of the lower galleries is a series of \*Reliefs of the months (incomplete) and other works of the 13th century. The Romanesque frescoes in the dome (13th cent.), representing the history of John the Baptist and prophets, are of interest to students of art. — The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1294.

The church of \***San Giovanni Evangelista** (Pl. E, 3), belonging to an ancient Benedictine monastery, which is now a barrack, is

an elegant cruciform early-Renaissance structure, covered by a dome, with aisles and two series of chapels. It was erected in 1510 by *Bernardino Zaccagni*; the handsome baroque façade is by *Simone Moschino* (1604), and the tower by *G. B. Magnani* (1614).

INTERIOR. In the first two chapels on the left, Frescoes by *Parmigianino* (SS. Lucia and Apollonia, two deacons, SS. Giorgio and Agata); in the 2nd chapel on the right, an Adoration of the Shepherds, by *Giacomo Francia*, 1519. In the recesses of the transepts are four terracotta statues by *Ant. Begarelli* (1561); to the left, Madonna and St. John the Evangelist, to the right, St. Felicitas and St. Benedict. — The sombre Dome is adorned with \*Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1521-23 (freely restored in parts in 1901-4). The best time to see them is at noon or 4 p.m.; they are also shown by electric light in the evening for 3-3 fr. (copies in the picture-gallery, see p. 368). The half-dome of the *Choir*, containing a Coronation of Mary by *Correggio*, was removed in 1584 (the original of the principal group is in the Library, p. 369; copies of other parts are in the picture-gallery, see p. 368). The new dome of the choir was adorned with a copy of the complete work by *Ces. Aretusi*. The handsome choir-stalls are by *Zucchi* and *Testa* (1512-35). In the archway of the door of the sacristy (left transept), \*St. John the Evangelist by *Correggio* (1521?). — The picturesque cloisters (to the left of the church) are not accessible.

A few paces to the N.W. of the Piazza Garibaldi, in a small piazza, stands the \**Madonna della Steccata* (Pl. D, 3), an imitation of St. Peter's (a Greek cross with rounded ends), built by *Bernardino Zaccagni* in 1521-39.

INTERIOR. In the corner-chapel between the choir and the left transept, monuments (r.) of Duke Ottavio Farnese and (l.) of Sforzino Sforza, the latter by *Giov. Franc. da Grado* (1529). The archway of the choir is adorned with frescoes by *Parmigianino*, the dome with paintings by *Bern. Gatti* of Cremona, and the tribune with frescoes by *Anselmi*. Corner-chapel on the right of the choir: monument of Guido da Correggio, by *G. Fr. da Grado*; the 1st chapel on the right contains the monument of Beltrando Rossi (1527).

The Piazza adjoining the church is adorned with a *Monument to Francesco Mazzola*, surnamed *Parmigianino* (p. 365), the painter, by *Giov. Chierici*, erected in 1879.

In the PIAZZA DELLA PREFETTURA (Pl. D, 3), with its pretty gardens, are a *Statue of Victor Emmanuel II.* and the old *Palazzo Ducale*, now the seat of the *Prefettura*.

To the N.W. of the Prefettura is the *Palazzo della Pilotta* (Pl. D, 3), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very interesting collection of antiquities and pictures as well as a considerable library (we cross the court and ascend a broad flight of steps to the left).

In the entresol is the MUSEO DI ANTICHITÀ (open daily 10-4, adm. 1 fr.; on Sun. and festivals 10-2, gratis).

I. Room. *Collection of Coins*. The two glass-cases contain Parmesan coins and medals. — II. Room. Bronzes from Velleia (p. 360) and Parma; in the case to the right of the window, \*Drunken Hercules, Bacchus, Alexander the Great, Victoria. Opposite, golden necklaces, bracelets, and clasps of the later imperial epoch. On the back-wall, the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; bronze tablet with the *Lex Rubria de Gallia Cisalpina*, and other inscriptions on bronze, obtained in the excavations at Velleia; to the left, fine portrait of a girl in bronze; to the right, head in gilded bronze (resem-

bling Hadrian). — III. Room. Architectural fragments and fragments of mosaics from the Roman theatre of Parma. — We pass through an ante-room into the IV. Room, with Greek and Etruscan vases, and, on the right, the V. Room, containing Etruscan tombs and objects discovered in tombs. — We return to the ante-room and enter the VI. Room (on the right). Marble statues and fragments from Parma, Velleia, and elsewhere; on the left wall a colossal head of Zeus; to the left of the entrance, basalt torso (resembling the torso of the Belvedere in attitude); near the window on the right, torso of Eros. — VIII. Room. Choir-stalls by *Bernardino Canocio da Lendinara* (1494); cabinets and 'cassoni' (16-17th cent.). — IX. Room. Table-ornament with many figures by the Spaniard *Dam. Compèny* (1804); tapestries. — We ascend the steps to the X. Room. Sculptured capitals from the cathedral pulpit, by *Ben. Antelami*; sculpture of the baroque period. — XI. Room (to the right). Punches and stamps from the mint of Parma; mediæval seals; furniture (16-17th cent.). — XII. Room. Panelling and furniture from the bedroom of the Abbess Giovanna da Piacenza (p. 369). — XIII. Room. Chandelier, glass, and furniture of the 17th century. — XIV. Room. Majolica pavement from the church of San Paolo.

A staircase descends from the first room to the rooms on the ground-floor. — Room I. Roman inscriptions and tombstones. — Room II. Valuable collection of pre-Roman antiquities found in the province of Parma; weapons, implements of flint, bone, bronze, iron, and clay. — Room III. Similar antiquities from the 'Terramare' (lake-dwellings) of Castione. — Room IV-VII. Ethnographical collections. — Room VIII. Porcelain and majolicas. — Room IX. Stoves of the baroque period.

The extensive \*PICTURE GALLERY, on the first floor, is open at same hours and on same terms as the Museo di Antichità (illustrated catalogue 4 fr., abridgment 25 c.).

I. Room: nothing worthy of note. — II. Room. On the left, \*371. *Giulio Romano* (after a sketch by Raphael in the Louvre), Christ in glory, with the Madonna, the Baptist, and SS. Paul and Catharine. On the opposite wall: 364. *In the Style of Murillo*, Job; 115. *Ribera*, The Apostles. — III. Room or Rotunda. Two colossal statues of Hercules and Bacchus with Ampelus, in basalt, found on the Palatine at Rome in 1726. To the right: 216. *G. B. Tiepolo*. St. Fidelis of Sigmaringen and St. Lawrence of Brindisi overcoming Heresy; 231. *Jac. Tintoretto*, Descent from the Cross; *Cima da Conegliano*, 370. Midas deciding between Apollo and Pan, 373. Endymion, \*361, \*360. Madonnas with saints.

IV-VI. LARGE SALOON. On the entrance-wall, Copies of Correggio's Coronation of Mary (in S. Giovanni, p. 367), by *Annibale* and *Agostino Carracci*. To the right: *Dosso Dossi*, 391. Adoration of the Magi, 398. Holy Family; 369. *Garofalo*, Madonna in clouds; *Franc. Francia*, 123. Pieta, 130. Madonna in glory, with SS. Benedict, Placidus, Scholastica, and Justina (1515), 359. Holy Family; 50. *Crist. Caselli*, Madonna and angels, with St. Hilary and the Baptist (1499); 45. *Al. Araldi*, Annunciation; 122. *Lodovico da Parma*, Annunciation, with SS. Sebastian and Catharine. — 141. *Girol. Mazzola*, Immaculate Conception. — In the middle of the room: Statue of Marie Louise in a sitting posture, in marble, by *Canova*. — The door at the end of this room leads to Rooms VII and VIII, with the modern pictures.

The door to the right of the statue of Marie Louise leads to Rooms IX-XIII, which contain the collection of portraits. In RR. IX and X are portraits of the Farnese (X. 300. Alex. Farnese, by *Sir A. More*); XI, Bourbons; XII, Portraits of the 16-17th cent. (over the entrance-door, 302. *Seb. del Piombo*, Pope Clement VII. and a chamberlain, unfinished, about 1532; opposite, \*355. *Holbein the Younger*, Erasmus, painted about 1530); XIII, Portraits of the 17-18th centuries. — Adjoining is Room XIV, which contains mediocre engravings by *Toschi* (d. 1854), after Correggio, etc. — We now return to Room III and pass to the right into the —

XV. Room. Water-colour copies of Correggio's works, by *Toschi* and his pupils. — XVI. Room. Drawings and paintings by *Parmigianino*: in the entry, 313. Portrait of himself; to the left, 192. Betrothal of St. Catharine.



Rooms XVII-XXI are devoted to *Correggio* and form the chief part of the gallery. — XVII. Room. \*1 (350). Repose during the flight to Egypt ('*Madonna della Scodella*'), painted about 1528 for the church of S. Sepolero (in the original frame). 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish-brown' (*Meyer*, *Correggio*). — XVIII. Room: 2 (758). Annunciation, fresco from the church of Santissima Annunziata, Parma. — XIX. Room: \*3 (31). *Madonna della Scala*, a celebrated fresco (much injured); \*4 (351). *Madonna di San Girolamo*, also known as '*Il Giorno*' (1527; the figure of the Magdalen is especially admired). — XX. Room. Photographs of works by *Correggio*. — XXI. Room: \*6 (353). Martyrdom of SS. Placidus, Flavia, Eutychius, and Victorinus (painted about 1525). 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' (*Meyer*). — \*5 (352). Descent from the Cross (ca. 1525).

XXII. Room. Florentine, Sienese, and Modenese paintings of the 14-15th centuries. — XXIII. Room. Architectural paintings by *Bern. Belotto* and others. — XXIV. Room. Landscapes by Italian masters. — XXV. Room. Landscapes by foreign masters. — XXVI. Room. Views of buildings in Parma.

The door opposite the picture-gallery in the same story leads to the LIBRARY (*Biblioteca Palatina*; open daily, except Sun. and holidays, 9-6 in winter and 9-4 in summer).

The library contains more than 200,000 vols. and 4500 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the '*livre d'heures*' (prayer-book) of Henry II.; two 14th cent. MSS. of Dante's '*Divine Comedy*'; a MS. of the *De Prospectiva Pingendi* by Petrus Pictor Burgensis (Piero della Francesca); a letter of Luther; Byzantine and Jewish miniatures; the original '*Fresco of Correggio's Coronation of Mary* from S. Giovanni (p. 367); bust of Duchess Marie Louise by *Canova*. — The (formerly) ducal *Tipografia*, founded in 1766 by *Bodoni*, is celebrated for its admirable printing.

The Teatro Farnese, also situated here (keys kept by the custodian of the Antiquarian Museum, fee 30 c.), was erected in 1618-23 by *G. B. Alleotti*, a pupil of Palladio.

The custodians of the picture-gallery keep the keys (fee 50 c.) of the —

**Convento di San Paolo** (Pl. D, E, 2, 3), formerly a Benedictine nunnery, now a school, containing admirably preserved \*Frescoes by *Correggio* in a room thus decorated by order of the abbess Giovanna da Piacenza in 1518-19: over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated '*Putti del Correggio*'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10-4.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arch through which the light of heaven appears to find free ingress'. — *Meyer's Correggio*.



The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi*. — The monastery church (*San Lodovico*; Pl. D, E, 3) contains the monument of Field Marshal Count Neipperg (d. 1829), themorganatic husband of the Empress Marie Louise after the death of Napoleon, by *Lor. Bartolini*.

To the S.W. of the Piazza Garibaldi rises the **University** (Pl. D, 4), erected by *Galeazzo Alessi* (?), in the time of Ottavio Farnese (16th cent.), as a Jesuit college. It contains various natural history collections. The palæontological department (Director, Prof. P. Strobel), and the *Museo Zoologico Eritreo Bottégo*, a collection illustrating the fauna of the Italian colonies in Africa (entrance Strada dell' Università, No. 7), are especially worthy of inspection.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde* (Pl. C, 3), we reach the *Giardino Pubblico* (Pl. B, C, 2, 3; closed at 7 p.m.), formerly the Ducal Garden, at the N. end of which is the **Palazzo del Giardino** (Pl. B, C, 2), erected in 1564 by Odoardo Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by *Agostino Carracci*. The palace is now a military school and not always accessible.

The garden adjoins the *Rampari*, a promenade encircling the town, and laid out on the site of the former fortifications. — To the S.E., between the Orto Botanico and the castle (*Cittadella*), lies the *Stradone* or *Passeggio Pubblico* (Pl. E, F, 5, 6), another public walk.

**STREAM TRAMWAYS** from Parma. To the N.W. to (12½ M.) *Fontanellato*, with the Villa Sanvitale, containing good frescoes by Parmigianino, and thence viâ (17½ M.) *Soragna* (p. 361) to (23½ M.) *Busseto*, a little town with 1700 inhab., the chief church of which, Chiesa dei Minori Osservanti, contains a Pietà, an admirable early work (ca. 1475) by Guido Mazzoni (p. 372). Verdi (p. 155) was born at the neighbouring village of *Roncole*. — To the S. to (15 M.) *Langhirano*, in the upper valley of the Parma, viâ (12 M.) *Torrechiara*, with a loftily-situated castle of the Sforza Cesarini, built in 1448-60. The Camera d'Oro in the latter has painted wall-tiles and frescoes by Ben. Bembo. — To the S.E. viâ (5½ M.) *Pilastrello* to (11 M.) *Montecchio* on the one hand and on the other to (13 M.) *Traversetolo*, whence we may reach *Canossa* (p. 363) in 2½-3 hrs. viâ *San Polo d'Enza*.

## 52. From Parma (*Milan*) to Sarzana (*Spezia, Pisa*).

72 M. RAILWAY in 2¾-4¾ hrs. (fares 13 fr. 50, 9 fr. 45, 6 fr. 10 c.). The fastest train is the so-called 'lightning express' from Milan to Rome viâ Pisa (fares 14 fr. 85, 10 fr. 40 c.). — For *Sarzana* passengers by the ordinary trains change carriages at Santo Stefano di Magra; no connection to *Spezia* (74½ M.) by the lightning express.

From Milan to Parma, 78 M., see R. 50. The line traverses the plain to the S.W. of Parma to (7½ M.) *Collecchio*, and at (12 M.) *Ozz no Taro* enters the boulder-strewn valley of the *Taro*, a tributary of the Po, which it ascends to Borgotaro, passing through several tunnels. — Near (14½ M.) *Fornovo di Taro* (575 ft.) Charles VIII. of France, retiring over the Cisa (p. 371) in 1495, repulsed an attack of the Milanese and Venetians, who sought to embarrass his

march through N. Italy. — 21½ M. *Lesignano di Palmia*; 26 M. *Valmazzola*. — 28½ M. *Berceto*.

*Berceto* is the station for the village of *Berceto* (2590 ft.; Alb. Agnetti), 11 M. above the railway, the Romanesque church of which displays primitive sculptures; and for the highroad to Pontremoli. About ½ M. above *Berceto*, near the prettily situated hamlet of *Poggio di Berceto* (2700 ft.; Alb. alla Posta, rustici), this road unites with one from Fornovo (see above). before ascending to the S.W., with continuous fine views (in clear weather the Alps are visible to the N.), to the pass of *La Cisa* (3415 ft.; view limited to the S.), beyond which it descends viâ the little summer-resort of *Montelungo* (2705 ft.; Hôt. Apennino, R. from 2, board 5 fr.) to *Pontremoli* (see below), in the valley of the *Magra*.

38 M. *Borgetaro*. The little town (1350 ft.; Alb. Dati), with a well-preserved town-wall, lies in a small brown-coal basin, ½ M. beyond the Taro, on the highroad to *Sestri Levante* (p. 114).

The line pierces the main chain of the Apennines by the *Borgetto Tunnel*, which is nearly 5 M. in length (transit in 9 min.). At the end of the tunnel, in the valley of the *Torrente Verde*, lies (43½ M.) *Grondola-Guinadi*. — Passing through several tunnels, the train descends the valley of the *Magra* to —

49 M. *Pontremoli* (770 ft.; Alb. *Flora*, very fair; Alb. *Valiani*), a little town with 4100 inhab., beautifully situated amid fine mountain scenery. It is the seat of a bishop and possesses a cathedral and a high-lying castle, and is the starting-point for the ascent of the *Monte Gottero* (5375 ft.; about 6 hrs.; fine views) and of the *Monte Orsaro* (6000 ft.; 4-5 hrs.). — Thence the railway descends the broad valley of the *Magra*, through the fertile *Lunigiana* (comp. p. 114). — 56 M. *Villafranca-Bagnone*. *Villafranca* is the ancestral seat of the ancient line of the *Malaspina*. — We cross the *Taverone*.

62 M. *Aulla* (210 ft.; Alb. *Italia*), a beautifully situated little place, at the confluence of the *Aulella* with the *Magra*, dominated by the fortress of *Brunella* (1543).

FROM AULLA TO CASTELNUOVO DI GARFAGNANA, 41 M., highroad (carr. 40 fr.). The road leads viâ (10½ M.) *Firizzano* (p. 364), whence a route to Reggio diverges on the left, (15 M.) *Terenzano*, and (20½ M.) *Montefiore* to the (24 M.) *Foce di Carpinelli* (2755 ft.), the pass between the Alpi Apuane (p. 123) and the Apennines. Thence it descends through wood into the *Garfagnana*, the upper valley of the *Serchio*, to (31 M.) *Piazza al Serchio* (1645 ft.) and finally passes through an imposing gorge viâ (31 M.) *Camporgiano* (1560 ft.; inn; p. 123) to (41 M.) *Castelnuovo di Garfagnana* (910 ft.; Alb. il Globo; Alb. Genovesi), the former capital of the *Garfagnana*. It is situated at the confluence of the *Turrite* and the *Serchio*, on the highroad (p. 376) between (Modena) *Sassuolo* and the *Bagni di Lucca*. The castle (*Rocca*) is now the sotto-prefettura; 1½ M. to the W. lies the frontier-fortress of *Montalfonso* (1185 ft.; now a prison), erected in 1579 by Alfonso II., Duke of Ferrara.

We cross the *Aulella*. — 67 M. *Santo Stefano di Magra*, with an old town-wall.

FROM SANTO STEFANO TO SPEZIA, 7½ M., railway in 20 min. (fares 1 fr. 40, 1 fr. 65 c.). — The line diverges to the S. from the main line, crosses the *Magra*, and at (2½ M.) *Vezzano Ligure* joins the *Genoa-Pisa* railway (R. 20). Hence to (7½ M.) *Spezia*, see p. 119.

The main line follows the left bank of the *Magra*. — 72 M. *Sarzana*, a station on the *Genoa-Pisa* line (see p. 119).

## 53. Modena.

**Railway Stations.** 1. *Central Station* (Pl. D, 1), for the Milan-Bologna line (R. 50) and the Verona-Mantua-Modena-Bologna line (R. 42), at the N.E. end of the town,  $\frac{3}{4}$ -1 M. from the hotels. — 2. *Stazione Ferrovie Economiche* (Pl. D, 5), for the branch-railways mentioned at p. 376.

**Hotels.** \**ALBERGO REALE* (Pl. a; C, 5), Via Emilia, R.  $2\frac{1}{2}$ -4 fr., omn. 80 c.; *ITALIA* (Pl. b; C, 3), Via Fonte d'Abisso 3, near the Piazza Reale, with trattoria, R. 2- $2\frac{1}{2}$  fr., omn. 60 c., plain; *SAN MARCO* (Pl. c; B, 4), Strada Posta Vecchia, commercial, R.  $2\frac{1}{2}$ , omn.  $\frac{1}{2}$  fr., well spoken of; *ALBERGO E RISTORANTE CENTRALE* (Pl. d; C, 4), same street; *SCUDO DI FRANCIA* (Pl. c; B, 4), Contrada dei Bagni, with trattoria, quite unpretending.

**Restaurant.** *Fratelli Molinari*, Strada San Carlo, cor. of the Via Emilia (Pl. C, 4), very fair. — **Beer.** *Birreria Nazionale*, Via Emilia, near the Alb. Reale. — **Café.** *Caffè Nazionale*, Via Emilia, near the Alb. Reale.

**Cab.** per drive 80 c., at night 1 fr. 30 c.; per hour 1 fr. 60 c., each additional half-hour 50 c.; each trunk 20 c.

**Tramways** (10 c.). From the *Barriera Garibaldi* (Pl. D, 5) by the Via Emilia to the *Porta Sant'Agostino* (Pl. A, 3); and by the Piazza Reale (Pl. C, 3), and the Corso Vitt. Emanuele to the *Central Station* (Pl. D, 1).

*Italian Protestant Church* in the Piazza Grande.

**Chief Attractions** ( $\frac{1}{2}$  day): Cathedral (p. 373); San Giovanni Battista (p. 374); Picture Gallery (p. 374); San Francesco (p. 375).

*Modēna* (115 ft.), a town with 26,800 inhab., situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of a province of the Emilia and the see of an archbishop, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient *Mutina*, in the dominions of the Gallic Boii, became a Roman colony in B.C. 183, and was a place of some importance. After the murder of Cæsar, Decimus Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. (*Bellum Mutinense*); but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and forced to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Matilda (p. 363), but afterwards obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines, until in 1288 it eventually came into the possession of *Obizzo II. d'Este* (d. 1293; see p. 379). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. On the death of *Francis II.* (d. 1694) this collateral line became extinct, and the succession was taken up by *Rinaldo* (d. 1737), younger son of Duke Francis I. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter *Beatrice*, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections of 1821, 1831, and 1848 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians. After his death in 1875 the name of Este passed to the Austrian Archduke *Francis Ferdinand*.

A speciality of Modena with regard to art-history was the sculpturing of *TERRACOTTAS*, the aim of the artists being to represent dramatic groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master *Guido Mazzoni* (1450-1518), who worked also in Naples and at the court of France. Some of his works are in the crypt of the cathedral (p. 373), and in San Giovanni Battista (p. 374). The art was next practised in a more refined style by *Antonio Begarelli* (1498-1565), who, imbued with the best spirit of the Renaissance, usually rejected the aid of painting, and brought it to the utmost perfection of which it seems capable.







In the **PIAZZA GRANDE**, in the centre of the city, near the Corso della Via Emilia (p. 374), stands the —

**\*Cathedral** (Pl. B, 4), begun in the Romanesque style in 1099 by *Lanfranco* and consecrated in 1184, with a superstructure of later date. The façade is relieved by a large rose-window and a simple colonnade (groups of three arches each enclosed by a larger arch), which is continued round the whole building. The portals are adorned with the usual marble lions. The sculptures of the façade, representing the Creation and the history of the first men down to Noah, are by *Nicolaus* and *Wiligelmus* (after 1099; comp. p. 374); on the last S. portal, to the right near the choir, is the history of St. Geminianus, by *Agostino di Duccio*, of Florence (1442). The choir has a tripartite semicircular termination.

The INTERIOR has been restored since 1897. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium, and the vaulting is pointed. By the first column to the right is an old font, made out of a former capital. — **RIGHT AISLE.** By the 1st altar is a fresco of the Last Judgment, by *Cristoforo da Lendinara*. In a niche between the 3rd and 4th altars is a small terracotta group of the Nativity, by *Ant. Begarelli*. — **LEFT AISLE.** On the 2nd altar are late-Gothic terracotta reliefs, probably by the Florentine *Architect of the Pellegrini Chapel* (p. 247); 3rd altar, a Coronation of Mary, with saints on a gold ground, by *Serafino de' Serafini*, one of the oldest extant pictures of the school of Modena (1385); 4th altar, \*Altar-piece, Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the opposite pillar is the Gothic pulpit by *Enrico da Campione*, 1321. — In the choir, to the left, is the tomb of Franc. Molza, by *Bart. Spani* of Reggio (1516). On the right, behind the right approach, sculptures by *Alberto* and *Anselmo da Campione*, representing the Passion (ca. 1160). Above these are frescoes of St. Christopher and the Annunciation (11th cent.?). The fine choir-stalls are by *Cristoforo da Lendinara* (1465), to whom is due also the intarsia-work in the sacristy. — The lofty CRYPT, with lions and dwarfs at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted ones in front of the high-altar being antique, contains the tomb of St. Geminianus. The realistic \*Group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a most unattractive servant, is by *Guido Mazzoni* (badly restored in 1851).

The *Archives of the Cathedral Chapter House* contain a large number of manuscripts.

The **\*Campanile**, or *Torre Ghirlandina* (Pl. 8; B, 4), erected in 1224-1319, 335 ft. in height, is one of the four finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular. In the interior is preserved an old *Secchia*, or bucket, which the Modenese captured from the Bolognese at the battle of Rapolino in 1325. The ascent is recommended (easy stair; custodian 50 c.). — Adjacent, in the small Piazza della Torre, is a statue of the poet *Alessandro Tassoni* (1565-1635), who has humorously described the above-mentioned incident in his celebrated epic poem 'La Secchia Rapita' (1616).

On the E. side of the Piazza Grande is the old *Palazzo della Ragione* (recently partly restored), now the *Cassa di Risparmio*, or Savings Bank (Pl. 1).

In the CORSO DELLA VIA EMILIA, the chief street, stands the church of **San Giovanni Battista** or *S. Giovanni Decollato* (Pl. B, 3, 4), a plain round structure containing, to the left of the high-altar, a painted \*Group, a Pietà, by *Guido Mazzoni* (1480; badly restored in 1853). — Farther on, in a small piazza, is a statue (Pl. 5; B, 3) of the learned historian *Lodovico Muratori* (1672-1750).

At the end of the Via Emilia is the church of **SANT' AGOSTINO** (Pl. A, 3), a 'Pantheon Estense', built by *Bibbiena*, 'one of the most fantastic flat-roofed creations of the baroque style' (Burckhardt). To the right of the entrance is a Pietà, an early work by *Begarelli*.

Adjacent stands the **Albergo Arti** (Pl. A, 3), built by Duke Francis III. in 1767, now accommodating the municipal collections.

The COURT contains a statue of *Duke Borso of Este* (p. 379), by Ferd. Pelliccia (1843), and the **Museo Lapidario**, comprising chiefly Roman inscriptions and sarcophagi; in the passage to the left, two mediæval monuments of 1312 and 1309 and the tomb of the jurist *Giov. Sadoletto*, by *Cristof. Stoporone* (1517).

On the first floor is the **Biblioteca Estense**, with 90,000 vols. and 3000 MSS., transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement VIII. claimed the Duchy of Ferrara as a vacant fief (p. 379). Some of the MSS. are very valuable, e.g. a collection of Provençal poems by Ferrari (1254), Dante with miniatures (the 'Codice Estense'; 14th cent.), prayer-book of Elector Albert of Mayence (d. 1545), with miniatures by *A. Glockendon*. The library is open on week-days, 9.30-12 and 1.30-6, and is generally accessible also during the vacation (1st Aug. to 1st Oct.). No fees.

The second floor contains the **Museo Civico** (adm. 10-3): plaster casts; Holy Family, group in terracotta by *Begarelli*; reminiscences of the revolutions of 1821, 1831, and 1848: modern paintings; photographs of monuments of art in the neighbourhood of Modena; valuable collection of Arab tombstones; costly textile fabrics; ethnographical collection of objects from New Guinea, Peru, and Africa; coins and medals; prehistoric, Roman, and Etruscan antiquities, etc.

The third floor accommodates the celebrated \***Picture Gallery** (*Reale Galleria e Medagliere Estense*), presented to the city by Francis V. in 1869 and since augmented by the collection of the Marchese Camperi (open 10-4, adm. 1 fr.; Sun. & holidays, 11-2, free). No catalogue. Director, *Dr. Bariola*.

Room I ('Dipinti e Busti in marmo'). *Lor. Bernini*, Bust of Duke Francis I.

Room II (*Scuola Ferrarese*). To the left, 50. *Ercole de' Roberti*, Death of Lucretia; 440. *Dosso Dossi* (*Battista Dossi?*), Adoration of the Holy Child; 450. *Dosso Dossi*, Alfonso I., Duke of Ferrara (copy of the lost portrait by Titian, painted in 1533). — \*457. *Dosso Dossi*, Madonna on clouds, with SS. George and Michael; 451. *Garofalo*, Madonna enthroned, with saints. — 185. *Garofalo*, Pietà; 350. *Scarsellino*, Adoration of the Holy Child.

Room III (*Scuola Modenese, Bolognese, e Correggio*). To the left, 486. *Barnaba da Modena* (14th cent.), 489. *Tommaso da Modena* (14th cent.), Small altar-pieces; 485. *Cristof. da Lendinara*, Madonna (1482); 480. *Bartolomeo Bonasia*, Pietà (1485); 476. *Franc. Bianchi-Ferrari* (Correggio's teacher), Annunciation (1510); 483. *Marco Meloni*, Madonna enthroned, with saints (1504). — *Correggio*, \*17. Madonna, 51. Rape of Ganymede, in fresco (school-piece). — No number. *Niccolò dell' Abbate*, Series of frescoes from the château of Scandiano (p. 364), comprising nine scenes from the *Æneid* (transferred to canvas). — On an easel: *Niccolò dell' Abbate*, Octagonal painting with angelic musicians.

Room IV (*Scuola Veneta, Lombarda, Toscana*). To the left, 293. *Cima da Conegliano*, Christ in the attitude of blessing; 468. *Veronese School*

(15th cent.). Lid of a chest with representation of a baptism; \*470. *Cima da Conegliano*, Pietà; 464. *Vinc. Catena*, Madonna, with saints and donors; 467. *Bonifazio*, Adoration of the Magi; 57. *Titian*, Portrait (copy). — 5. *Bart. Montagna*, Madonna. — 449. *Verrocchio*, Adoration of the Holy Child (studio-piece); 136. *Florentine School* (15th cent.). Lid of a chest. — 456. *Andrea del Sarto*, Holy Family (copy?); 7. *Andrea Solaro*, Bearing of the Cross; 228. *Marco d'Oggione* (?), Madonna. — On the upper part of the walls: *Jac. Tintoretto*, Ceiling-paintings from Ovid's *Metamorphoses*. — To the right is —

Room V (Scuole Diverse). To the left, 467. *Lod. Carracci*, Assumption. — *Guido Reni*, 448. St. Rochus in prison, 444. Crucifixion; *Guercino*, 466. Crucifixion of St. Peter, 255. Portrait. — 438. *Guercino*, Betrothal of St. Catharine.

Room VI (Scuola Spagnuola. Francese, Tedesca, Fiamminga). To the right, 163. *Master of the Death of the Virgin*, St. Anna with the Virgin and the Child Jesus (injured); 162. *Style of Memling*, Madonna, with angelic musicians. — \*172. *Velazquez*, Duke Francis I. of Este (1637; unfinished).

Room VII (Scuola Fiamminga, Francese, Tedesca). Pictures of the 17-18th centuries. — Room VIII (Passaggio). Drawings.

Room IX (Scuole Antiche e Moderne). Italians of the 17-19th centuries. Left wall: 348. *S. Rosa*, Landscape; 33. *C. Cignani*, Portrait. — Right wall: 243. *Lion. Spada*, Gipsy.

Room X (Sculpture and Articles of Vertu). By the walls: Sculptures by *Begarelli*, including a fine coloured Madonna; coins of Italian cities; plaquettes and medals of the Renaissance; larger bronzes, including an inkstand by *Caradosso*. — In the middle: Harp, with miniatures by a Ferrarese master of the 16th cent.: violin and violoncello, made for Duke Francis II. by *Dom. Gatti* in 1687 and 1691, with exquisite wood-carving; ivory saddle (15th cent.) and other carvings; bronze vase by *Riccio*. — In the Anteroom are antique vases, fine majolica (16th cent.), etc.

**San Francesco** (Pl. A, 5), a Gothic church of the 14th cent., in the S. part of the town, contains a \*Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with 13 lifesize figures, among which the group of the women is specially pleasing.

At the S. end of the town rises **San Pietro** (Pl. C, 6), with an admirable brick façade of the early Renaissance.

INTERIOR. 1st Altar on the right, Pietà, after the engraving by *Marcantonio*, by *Ortolano* (?), with a beautiful predella (Martyrdom of St. Sebastian); 4th altar on the right, *Dosso Dossi*, Madonna (school-piece). In the chapel to the right of the choir, Pietà, in terracotta, one of *Antonio Begarelli's* chief works. In front of it, to the right, in the transept: Madonna and Child in clouds, with four saints below, begun by *Begarelli* (whose remains were interred here in 1876) and completed by his nephew *Lodovico*. Six statues in the nave by the same master. 2nd Altar in the left aisle, *Franc. Bianchi Ferrari*, Madonna with SS. Jerome and Sebastian.

The church of **SAN VINCENZO** (Pl. C, 4; open till 9 a.m.), a little to the N. of the Via Emilia, begun in 1617, was not finished until 1761 (by *Nicc. Gasp. Paoletti*). The interior, distinguished for its rich stucco decorations, contains the tomb of the last duke, Hercules III. Rinaldo of Este (d. 1803), and an altar-piece by *Guercino* (Madonna with SS. John and Gregory).

Between the spacious Piazza Reale (Pl. C, 3) and the Corso Vitt. Emanuele is the **Palazzo Ducale**, now the *Palazzo Reale* (Pl. C, 3; military school), begun under Francis I. in 1634, with an imposing court added by the Roman *Bartolomeo Avanzini*.

From the *Corso Cavour* we enter the beautiful *Giardino Pubblico* (Pl. D, 2, 3; closed in rainy weather). — The former *Ramparts* of the town also afford pleasant walks.

FROM MODENA TO MIRANDOLA, 19½ M., railway in 1½ hr. (fares 2 fr. 30, 1 fr. 55 c.). — From (15½ M.) *Cavezzo-Villafranca* a branch diverges to *Finale Emilia* (12½ M.), viâ *San Felice sul Panaro* (p. 387). — 19½ M. *Mirandola*, on the old road from Verona to Bologna, a town with 3200 inhab. and many picturesque, antiquated buildings, after many vicissitudes came into the possession of the *Pico* family. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of *Mirandola* and *Concordia*. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

Another RAILWAY unites Modena with (10½ M., in ¾ hr.; fares 1 fr. 30, 85 c.) *Sassuolo*, a small town with 5600 inhab., on the *Secchia*, with a former ducal villa and park. *Monte Gibbio*, a neighbouring volcanic mountain, has been known since very early times for its naphtha springs and mud-fountains, the last considerable outbursts of which took place in 1771 and 1835. — From *Sassuolo* a beautiful HIGHROAD ascends the valley of the *Secchia* to *Castellarano* (with an old castle) and *Roteglia*. It then traverses the valleys of the *Dolo* and *Dragone* to *Vitriola* (with a chalybeate spring), below the little town of *Montefiorino* (2615 ft.; with a decayed château of the *Montecuculi*). Thence a side-route leads to *Frassinoro* (with the ruins of an ancient abbey). The main route next passes *Calvario*, a curiously shaped serpentine crag, and a gaseous spring. Farther on are the villages of *Sassatella* and *Piandelagotti* (2495 ft.; *Alb. dell' Appennino*; *Locanda Facchini*), the last frequented as a summer-resort. Hence we may proceed either viâ the *Foce delle Radici* (5013 ft.) and *Castelnuovo di Garfagnana* (p. 371) to the *Bagni di Lucca* (p. 443) or viâ *Sant' Anna* and *Fiumalbo* (see below) to the *Abetone Pass* (p. 408). — From *Sassuolo* to *Reggio*, see p. 364.

A NARROW GAUGE RAILWAY runs from Modena to the S. to (10½ M., in 1 hr.) *Maranello* (575 ft.), situated on the road from Modena to *Pistoia*, a distance of 91 M. The road, constructed about 1770 by Duke Francis III. of Modena, leads by *Formigine*, *Monfestino* (2295 ft.), *Pavullo* (2235 ft.), *Pievepelago* (2500 ft.), and *Fiumalbo* (3095 ft.), at the base of the lofty *Monte Cimone* (p. 408), where charming views of the Apennines are obtained. A diligence runs once daily in summer from *Maranello* to *Pievepelago*. Continuation of the road (to the *Abetone Pass*, *San Marcello*, etc.). see p. 408.

FROM MODENA TO VIGNOLA, 16 M., railway in 1¼-1½ hr. (fares 1 fr. 95, 1 fr. 30 c.). *Vignola* (410 ft.), prettily situated on the *Fanaro*, with a castle, is the birthplace of the famous architect *Giac. Barozzi*, surnamed *Vignola* (1507-73). Thence to Bologna, see p. 387.

## 54. From Venice to Bologna viâ Padua and Ferrara.

99½ M. RAILWAY in 3¼-6¼ hrs. (fares 18 fr. 60, 13 fr., 8 fr. 40 c., express 20 fr. 45, 14 fr. 30 c.); to (70 M.) *Ferrara* in 2-4¾ hrs. (fares 13 fr. 15, 9 fr. 20, 5 fr. 90 c., express 14 fr. 45, 10 fr. 10, 13 fr. 15 c.). 'Lightning Express' from Venice to Bologna in ca. 3 hrs.

From Venice to (23 M.) *Padua*, see p. 269. The line skirts the navigable *Canale di Battaglia*. — 29 M. *Abano Bagni* (*Alb. Orologio*; *Alb. Todeschini*), the *Aquae Patavinae*, or *Fons Aponi*, of the Romans, has hot springs and mud-baths. The village of *Abano*, said to be the birthplace of the historian *Livy*, lies at some distance to the right of the line, on the E. slope of the *Colli Euganei*, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the *Monte Venda* (1890 ft.),



with a ruined monastery. — 34 M. *Montegrotto* also has baths (Stabilimento Mingoni-Selmi). — The train threads a long tunnel.

34 M. **Battaglia** (36 ft.; *Hôt. delle Terme; Alb. al Monte; Alb. Italia*, with a clean trattoria), is noted for its warm saline springs (season, March 15th to Nov. 30th). The baths and lodging-houses (R. 2-5, D. 4½ fr.) lie in a park at the foot of the hill of *Sant' Elena*, which is crowned by a château. In this hill is a natural *Vapour Grotto*, in which the temperature is 100-116° Fahr. The baths are found efficacious in cases of gout, chronic rheumatism, etc.

A little to the N. of Battaglia is the château of Cattaio, erected by the Venetian family of the Obizzi, and now the property of the Archduke Francis Ferdinand of Este (p. 372), who transferred the collection of antiquities to Vienna in 1895. The frescoes by Zelotti are worth seeing. — The *Oratorio San Michele*, or *Chapel* of the château, contains good early Italian pictures. — Fine park.

About 5 M. to the S.W. of Battaglia, 3½ M. to the N.W. of Monselice, and 5½ M. to the N.E. of Este, on a picturesque slope on the S.E. verge of the Monti Euganei, is situated *Arquà Petrarca* (modest trattoria), a village noted for its wine, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce,  
Suscipe, virgo parens, animam! Sate virgine, parce!  
Fessaque nam terris celi requiescat in arce.

MCCCLXXIII. XVIII. Julii.

On the top is a bust of Petrarch, dating from 1547. His house, charmingly situated in the upper part of the village, with painted wooden ceilings and faded frescoes of scenes from his poems, was purchased by the town of Padua in 1875. It contains a few reminiscences of the poet (adm. ½ fr.).

37½ M. *Monsélice* (Scudo d'Italia, plain; one-horse carr. to Battaglia viâ Arquà Petrarca, about 4 fr.). a town of 3600 inhab., picturesquely situated at the S.E. base of the Monti Euganei, is partly surrounded by old walls and possesses trachyte quarries and a ruined castle (the *Rocca*; 500 ft.).

At *Caodrio*, 1¾ M. to the S. of Monselice, is Count E. Arrigoni degli Oddi's extensive ornithological collection, to which visitors are courteously admitted on application.

From Monselice to *Mantua*, see p. 263.

We cross the Battaglia Canal. 41 M. *Sant' Elena*. Near (46 M.) *Stanghella* the line crosses the *Gorzona Canal*. The country is fertile, but flat and marshy. Near *Boara* the *Adige* is crossed.

50½ M. **Rovigo** (*Buffet; Corona Ferrea*, with trattoria, R. 2, omn. ½ fr., clean; *Caffè Vittorio Emanuele*; omnibus from the station to the Piazza Vitt. Emanuele), on the *Naviglio Adigetto*, the capital of a province, with 6000 inhab., belonged to Venice from 1484 downwards. — An avenue of plane-trees, continued by the Via Porta Adige and the Via Angeli, leads from the station to the Piazza Vittorio Emanuele, passing (on the left) the *Palazzo Roncali*, a Renaissance building by Sanmicheli (1555). In the piazza stand a Venetian column and a marble *Statue of Victor Emmanuel II.* Adjoining the Café Vittorio Emanuele is the entrance (marked 'Accademia dei Concordi') to the —



**PALAZZO COMUNALE**, which contains the municipal collections.

**STAIRCASE**: fine tapestry and a bust of J. Miani (d. 1872), the African traveller, who was born at Rovigo.

The **FIRST FLOOR** contains the *Library* (ca. 80 000 vols.) and a *Picture Gallery*. Among the best works in the latter are the following: 2. Copy of *Titian*, *Madonna* (original in the Hof-Museum at Vienna); 3. Copy of *Gent. Bellini*, *Madonna*; 11. *Style of Giorgione*, *Portrait*; *Giorgione*(?), 22. *Scourging of Christ*, 25. *Bearing of the Cross*; 37. *Angelica Kauffmann*, *Innocence*; \*39. *Palma Vecchio*, *Madonna*, with SS. Helena and Jerome (retouched); 42. *Perugino* (acc. to Mr. Crowe by *Lo Spagna*), *Madonna*; 103. *Mabuse*, *Venus*; 109. *Giov. Bellini*, *Madonna*; above, *Dosso Dossi*, 102. SS. Benedict and Bartholomew, 110. SS. Lucia and Agnes; 118. *Andrea Schiavone*, *Apollo and Daphne*, after *Giorgione* (p. 340); 119. *North German Master* (not *Holbein*), *Portrait of Ferdinand I.* (1525); 131. *Antonio Badile*, *The Magi*; 135. *Batt. Dossi*, *Madonna and saints*; 148. *Palma Vecchio* (copy), *Adam and Eve*.

**SECOND FLOOR**. A number of pictures, including a portrait of Biela, the astronomer, by K. Rahl (1836), and a small collection of antiquities.

A mediæval *Gate-Tower* has been preserved near the Piazza Vitt. Emanuele. To the W. of the Adigetto, in the small Piazza Castello, are two surviving towers of an old castle.

From Rovigo to *Verona*, see p. 257.

From *Rovigo* to *Chioggia*, 35½ M., railway in 2¼-2½ hrs. (fares 3 fr. 45, 1 fr. 75 c.). The chief intermediate station is (15½ M.) *Adria* (*Stella d'Italia*, very fair), a town with 11,300 inhab., situated on the *Canal Bianco*, on the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now over 12½ M. distant (comp. p. 242), leaving remains of the old sandhills. In the *Museo Civico* and in *Signor Borchetti's* collection are numerous antiquities (chiefly fragments of vases). — 35½ M. *Chioggia*, see p. 345.

55½ M. *Arguà Polesine*. The line crosses the *Canal Bianco*, and near (59 M.) *Polesella* reaches the *Po*, here the boundary between Venetia and the Emilia. The river is crossed, and the train reaches (67½ M.) *Pontelagoscuro*, with sugar-refineries and a chemical factory.

70 M. *Ferrara*, see p. 379.

Immediately to the S. of Ferrara the train crosses the *Cavo Tas-sone Canal*, which communicates with the *Po di Primaro*, and traverses flat, well-cultivated land (rice-fields). Stations: *Poggio Renatico*, *Galliera*, *San Pietro in Casale*.

From S. Pietro in Casale a diligence plies thrice a day in 1¼ hr. to —

*Cento*, a small town (4300 inhab.) on the *Reno*, the birthplace of the painter *Giovanni Francesco Barbieri*, surnamed *Guercino* or 'the squinting' (b. 1591; d. at Bologna 1666). The *Pinacoteca Comunale* and several of the churches, particularly that of the *Madonna del Rosario*, contain works by him, but his chief works are at Rome, Genoa, and Turin. His house is still shown. In the centre of the town is his statue by *Galletti* (1862). — Near Cento is situated *Pieve di Cento* (steam-tramway from Bologna, see p. 387), a small town with the pilgrimage-church of *Santa Maria Assunta*; the high-altar-piece is a fine *Assumption* by *Guido Reni*.

88 M. *San Giorgio di Piano*; 93 M. *Castelmaggiore*. The fertility of the soil increases as Bologna is approached.

99½ M. *Bologna*, see p. 386.

**FERRARA**

S. Giuliano

P.ta Po

C. Fortezza

1. Seminario arcivescovile D. 5.

2. S. Giuliano D. 4.

3. Piazza Savonarola D. 4.

4. Piazza del Commercio D. 4.

- [illegible]



## 55. Ferrara.

**Railway Station** (Pl. A, 2, 3; unpretending restaurant), outside the Porta Po, at the N.W. end of the town,  $\frac{3}{4}$ -1 M. from the hotels.

**Hotels** (bargain desirable, comp. p. xx). **ALBERGO EUROPA** (Pl. b; E, 4), Corso della Giovecca, opposite the post-office; **STELLA D'ORO** (Pl. a; D, 4), opposite the castle, R. 2-3, omn.  $\frac{3}{4}$  fr., trattoria at both; **ALB.-RISTOR.** ITALIA, new; **PELLEGRINO E GAIANA** (Pl. c; D, 4), Piazza Torquato Tasso, with frequented trattoria. R.  $1\frac{1}{2}$  fr., plain but good. Mosquitoes troublesome in summer.

**Cafés.** *Villani*, Piazza del Commercio; *Folchini*, Corso della Giovecca, opposite the post office. — **Restaurant.** *Caffè-Ristor. Eden*, Largo Castello, on the E. side of the castle (concerts in the evening).

**Post & Telegraph Office** (Pl. E, 4), Corso della Giovecca.

**Cab**, per drive  $\frac{1}{2}$  fr., at night 1 fr., with two horses 1 fr. and 1 fr. 30 c.; from the station to the town 1 fr., with two horses  $1\frac{1}{2}$  fr. (at night 2 fr.); per hour  $1\frac{1}{2}$  fr., with two horses 2 fr., each additional  $\frac{1}{2}$  hr. 50 or 80 c.; trunk over 55 lbs. 25 c.

**Tramway** (15 c.) from the station to the cathedral; from the cathedral to the Porta Romana (Pl. F, 8).

**Principal Attractions** ( $\frac{1}{2}$ -1 day): Castello; Cathedral; Museo Schifanoia; Palazzo de' Diamanti.

**Ferrara** (30 ft.), situated 3 M. to the S. of the Po, in a fertile but monotonous plain, is the capital of a province, with 32,400 inhab. and some industries (sugar-refineries, etc.), and the seat of an archbishop and of a university. It possesses broad streets, numerous palaces, and other reminiscences of its golden period, when it was a prosperous commercial place, numbering 100,000 inhab., and the seat of the celebrated court of the House of Este.

The family of Este was probably descended from the Carolingian governors of Teutonic origin, and derived its feudal name from the castle mentioned at p. 263. *Azzo II.* (d. 1097) became Count or MARGRAVE OF ESTE under Emp. Henry IV. His son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Folco* (ca. 1097-1135), the eldest son of Azzo, was the ancestor of the Italian house of Este. *Obizzo II.* (d. 1293), who established a permanent dominion over Modena in 1288 and Reggio in 1289, considerably extended the power of his house. *Niccolo III.* (d. 1441) summoned to his court in 1424 the erudite *Guarino* (1370-1460), who here laid the foundation of a prosperous school of liberal learning. In 1452 *Niccolo's* son *Borso* received the title of DUKE OF MODENA AND REGGIO from Emp. Frederick III., and in 1470 that of DUKE OF FERRARA from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471-1505), and the son of the latter, *Alphonso I.* (1505-34), whose second wife was the infamous Lucrezia Borgia, were powerful and influential princes. *Lodovico Ariosto* (1474-1533; p. 363), the greatest Italian poet of the 16th cent., was in the service of Alphonso from 1518. Though bloody feuds distracted the ruling family, the city steadily grew in prosperity. *Hercules II.* (1534-58), son of Alphonso, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son *Alphonso II.* (1558-95) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* (1514-95) and *Guarini* (author of the 'Pastor Fido'; born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to *Eleonora* (1537-81), the

youngest unmarried sister of the duke, seems to have a poetical foundation only. *Anna* (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1534-98), the other sister, was the wife of the Duke of Urbino. Alphonso II. was succeeded by *Cesare d'Este*, descendant of a natural son of Alphonso I., but only as Duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. in 1597 as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame

This lordly House as frequent guest can claim.'

The art of **Painting** was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th century they were chiefly influenced by the Paduan school and by Piero della Francesca of Umbria. This double influence is shown in the case of *Cosimo Tura* (1432-1495), of *Francesco Cossa* (d. at Bologna in 1477), whose easel-paintings are frequently crude and angular, and of *Ercole de' Roberti* (d. 1496), the most eminent of the early-Renaissance painters of Ferrara next to Tura. The chief works of this period are the frescoes in the Palazzo Schifanoia (p. 383). — *Lorenzo Costa* (1460-1535; comp. p. 258), another Ferrarese master, left his home in his youth and came into intimate relations of action and reaction with Francesco Francia, the chief master of the Bolognese school (comp. p. 389). The other great masters of the 16th cent. also owed much to external sources. At their head stands *Dosso Dossi* (ca. 1479-1542), who shows the influence of Ariosto in his poetically conceived genre works and of Giorgione in his landscapes. — *Benvenuto Tisi* (1481-1559), usually known as *Garofalo* from his birthplace, long associated with Dossi, is best represented in the galleries of Rome. The attempts of this somewhat prosaic master to rival the idealistic conceptions of Raphael resulted disastrously. The productions of his later period, such as those in the Pal. de' Diamanti (p. 384), though of great technical perfection, become tedious through the insipid sweetness and empty conventionality of the heads. — *Lodovico Mazzolino* (1481-1530) is known for his fiery red colouring, but sinks into insignificance when compared with his great contemporaries. — *Correggio* (p. 365) received his first artistic training in the school of Ferrara. — The Princes of Este, especially Isabella d'Este who married a Duke of Mantua (p. 258), were eager collectors of the works of Raphael and Leonardo da Vinci. *Titian* also occasionally resided at Ferrara, where he painted three Bacchanalian scenes (now in London and Madrid) for Alphonso I.

Comp. 'The Story of Ferrara', by *Miss E. Noyes* (1904; Mediæval Towns series), and 'Dukes and Poets in Ferrara' by *E. G. Gardner* (1904).

We approach the town from the station by the former *Porta Po* (Pl. B, 2), the N.W. gate of the town-wall (once 5½ M. in circuit), and the broad **VIALE CAVOUR** (Pl. B, C, D, 2-4). — At the end of this street, beyond the little *Public Park*, rises the —

\***Castello** (Pl. D, 4), an ancient and picturesque edifice with four towers, surrounded by a moat. It was built after 1385 by *Bartolino da Novara* for Niccolò II., and partly restored after a fire in 1554 and after the earthquake of 1570, and is now occupied by the prefect and other local authorities. The custodian is to be found at the S.W. entrance (adm. daily, Sun. till noon only; ring at the iron gate to the right; fee ½-1 fr.). The *Sala del Consiglio Provinciale* and the adjacent *Sala di Napoli*, in the apartments of the prefecture, contain frescoes of the school of *Dosso Dossi*, representing athletic exercises of the ancient palæstra. The frescoes in the next room, the *Sala dell' Aurora* (said to be Eleonora's room), representing the



four stages of the day (aurora, meriggio, vespero, notte) with a beautiful frieze with children ('putti'), are finer. Adjacent is a cabinet with three Bacchanalia by followers of *Garófalo*.

The custodian shows also a dungeon at the base of the 'lion tower', where the *Margrave Nicholas III.* confined his faithless wife *Parisina Malatesta* and his natural son *Hugo*, her paramour, before beheading them (May 21st, 1425). Lord Byron in his poem of 'Parisina' substitutes the name of Azo for Nicholas as being more metrical. Visitors also see the prison in which Alphonso I. confined for life his brother Julius and the Prince Ferrante d'Este after their conspiracy in 1506.

In the small Piazza Torquato Tasso, to the W. of the castle, is the elegant Gothic church of *San Giuliano* (Pl. 2; D, 4), dating from 1406. — In the Piazza Savonarola (Pl. 3), on the S. of the castle, rises a monument to *Girolamo Savonarola*, who was born at Ferrara on 21st Sept., 1452 ('in tempi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 468).

The large group of buildings extending from the Piazza Savonarola to the PIAZZA DELLA CATTEDRALE (Pl. D, 5) is the *Palazzo del Municipio* (Pl. D, 4, 5), the oldest residence of the Este family, modernized in 1739. The entrance is in the Piazza della Cattedrale, under the columns of the so-called *Volta del Cavallo*, which is all that remains of the loggia erected by Hercules I. in 1503 and adorned with a statue of Nicholas III. until 1796. In the court is a fine staircase of the same period; in the interior is a room said to have been decorated by *Dosso Dossi*.

The \*Cathedral (*San Giorgio*; Pl. D, 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures mainly of the 13th and 14th. The projecting portal, embellished with two lions, was added at a later period; the reliefs are of an earlier date, some of them being by *Nicolaus* and *Wiligelmus* (p. 248).

The fine INTERIOR, with its aisles and double transept, does not correspond with the façade, as it was modernized in the baroque style by *Mazzarelli* in 1712. In the 2nd TRANSEPT on the right: Martyrdom of St. Lawrence by *Guercino* (ruined); on the altar at the back, Crucifixion with the Virgin, St. John, St. George, and St. Maurelius, five figures in bronze, by *Niccolò Baroncelli* and *Dom. di Paris* (1453-68); terracotta figures of Christ and the Apostles in both transepts by *Alfonso Lombardi* (1524; repainted). — In the CHOIR, to the right, Annunciation, to the left, St. George, by *Cosimo Tura*. — 6th altar to the left. Coronation of the Virgin, saints below, by *Fr. Francia* (late work). — 3rd altar on the left, Madonna enthroned with saints, by *Garófalo* (1524). On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (retouched). — In the rooms adjoining the sacristy, *Garófalo*, Annunciation; *Dom. Panetti*, Madonna, with two donors; *Giacomo da Siena*, Statue of the Madonna (1408).

At the S. corner of the cathedral rises a handsome but unfinished *Campanile* in four massive stories, erected in the Renaissance style in 1451-93 (top story at the end of the 16th cent.). — Opposite to it is the *Pal. della Ragione*, a Gothic brick building, erected in 1321-26, restored in 1833-41, and still containing the courts of

justice. — Beyond it, at the corner of the *Via Romano*, is the former church of *San Romano*, an elegant brick building now used as a storehouse; on the W. side are the remains of ancient cloisters.

The **Seminario Arcivescovile** (Pl. 1; D, 4), formerly the *Palazzo Trotti-Estense*, *Via Cairoli* 32, contains frescoes by *Garofalo* in two rooms on the groundfloor (best light about midday; fee 1½ fr.; closed on Sun.).

The paintings (1520) in the 1st Room (vestibule) are much injured. Those in the 2nd Room (1519), though too sombre for ceiling-paintings, are artistically of great beauty and well-preserved. Tasteful ornamentation. David and Goliath, the Judgment of Solomon, Prometheus, etc., are represented. In the centre is an illusive painting of persons looking down over a parapet, among them a portrait of the artist.

**SAN PAOLO** (Pl. D, 5), built in the late-Renaissance style about 1573 by *Alberto Schiatti*, contains pictures by *Carlo Bonone* and *Scarsellino*, and on the pillar to the right, a bust by *Aless. Vittoria* of Ant. Montecatino, the friend and minister of Alphonso II.

The **University** (Pl. D, E, 5, 6), now attended by about 250 students, occupies a building erected by *G. B. Aleotti* in 1687. In the court are Latin inscriptions, Roman and early-Christian sarcophagi, and a few Romanesque sculptures.

The UNIVERSITY LIBRARY (adm. on week-days 10-4; librarian: Prof. *Gius. Agnelli*), founded in 1746, possesses about 100,000 vols. and 2000 MSS. Among the latter are several cantos of the '*Orlando Furioso*' in *Ariosto's* handwriting, and a transcript of *Tasso's* '*Gerusalemme Liberata*', both with numerous corrections; letters and poems written by *Tasso* in prison; and *Guarini's* MS. of the '*Pastor Fido*'. Among the printed books are fifty-two old editions of *Ariosto*. His monument, erected by *G. B. Aleotti* in 1610-12, was brought hither from *San Benedetto* (p. 335) in 1801. Autographs of the *Este* family, the poets *Alfieri* and *Carducci*, etc., are also shown.

The *Casa degli Ariosti* (Pl. D, E, 6), in the adjacent *Via Giuoco del Pallone* (No. 29), belonged to the parents of the poet.

**San Francesco** (Pl. E, 5), a brick church in the early-Renaissance style, erected after 1494 by *Biagio Rossetti*, is entirely covered with domes, and each aisle is flanked with chapels and elaborately painted. The frieze of 'putti' and foliage is by *Girolamo da Carpi* (ca. 1550). In the 1st Chapel on the left are frescoes by *Garofalo*, the Kiss of Judas, with the donors. A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy. — A simple slab outside, to the right of the entrance, commemorates *Giambattista Pigna*, the secretary of Alphonso II. and alleged rival of *Tasso*.

The dilapidated *Casa Romei* (Pl. E, 5), *Via Savonarola* 28, decorated in the interior with frescoes and graceful grotesques of the school of *Dosso Dossi*, affords a good idea of an aristocratic residence of the Renaissance period.

In the choir of the church of *Corpus Domini* (Pl. E, 6; adm. by special permission only) are the tombs of Alphonso I. and *Lucrezia Borgia*, *Isabella d'Este* (p. 258), Duke *Hercules II.*, and his daughters *Lucrezia* and *Eleonora*.

**SANTA MARIA IN VADO** (Pl. F, 6), one of the oldest churches at Ferrara, but altered in the early-Renaissance style after 1495 by *Biagio Rossetti* and *Bartolomeo Tristani* according to plans by *Ercole Grandi*, consists of a nave and aisles, with a flat ceiling resting on ten columns, and surmounted by a dome. It contains fine frescoes by *Carlo Bonone*.

At No. 23, Via Scandiana, is the **Palazzo Scandiana**, usually called the *Pal. Schifanoia* (Pl. F, 6; 'Sanssouci'), once a château of the Este family, and now the property of the town. It was begun by Alberto d'Este in 1391, and completed under Borso by *Pietro Benvenuti* in 1466-69. Over the handsome portal is the unicorn from Borso's armorial bearings. In 1898 the palazzo was fitted up as the **MUSEO CIVICO SCHIFANOIA**, for the municipal collection of antiquities. Adm. 10-4 (Oct.-March 11-3), 50 c.

The **PRINCIPAL SALOON** (1st floor) contains some celebrated \*Frescoes, completed about 1470. Only seven of the original twelve scenes are preserved and these are much damaged. The finest are on the E. wall, opposite the entrance. In the upper row are the gods of the months in triumphal chariots and allegorical representations of the months. These and the signs of the zodiac (in the middle) are by pupils of *Cosimo Tura*. In the lower row are scenes from the life of Borso and employments of men in the various months, by *Franc. Cossa*. — The show-cases contain 51 'Choir Books' from the University Library, 13 dating from 1449, with miniatures by *Guiniforte Vimercato* of Milan, the remainder from 1468; also a MS. Bible written by *Matteo d'Alessandria* (1469-76); and an early Paduan printed copy (1473) of the *Decretum Gratiani*, with exquisite miniatures.

The **SALA DEGLI STUCCI** (the former vestibule), richly decorated with fine mouldings (frieze and ceiling) by *Dom. di Paris* of Padua (1467), and an adjoining room contain Egyptian, Greek, Roman, and Christian antiquities, and also a valuable collection of coins. The latter includes 400 Ferrarese coins besides Renaissance medals and plaquettes by *Pisa nello*, *Matteo de' Pasti*, *Marescotti*, *Sperandio*, etc. The Venetian *rostri*, or ships' prows, are trophies from the naval battle on the Po in 1509, in which Ariosto, then in the service of Cardinal Ippolito d'Este, probably took part.

To the S. of Santa Maria in Vado, in the Via Porta d'Amore, is the **Palazzo Costabili** or *Palazzo Scrofa-Calcagnini* (Pl. F, 7), erected for Lodovico il Moro (p. 132), but left uncompleted. Handsome court. On the groundfloor to the left are two rooms with excellent ceiling-frescoes by *Ercole Grandi* (ca. 1510): in the first, prophets and sibyls; in the second, scenes from the Old Testament in grisaille.

In the neighbouring Via Formignana, on the S.E. verge of the town, is the elegant little Renaissance church of *La Madonnina* (Pl. F, 7), designed by Alb. Schiatti. — Behind it, by a bastion of the same name, rises the *Montagnone* (Pl. G, 7), extolled by Tasso, and now a reservoir of the waterworks.

Outside the Porta Romana (Pl. F, 8; tramway, see p. 379), is the church of **San Giorgio**, where Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palaeologus. This locality being considered unhealthy, the seat of the Council was transferred to Florence in 1439. The church (interior modernized after 1700) contains the tomb

of Bishop Lor. Roverella, by *Ambrogio da Milano* (1475), some of the ornaments executed in the studio of *Ant. Rossellino*. The fine brick tower was built by *Biagio Rossetti* (1485).

The N. QUARTER, or 'Addizione Erculea', built by Hercules I. in 1492 et seq., is traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the Renaissance *Palazzo Prosperi* (formerly *Sacratì*), built about 1500, with a fine portal (*Porta de' Leoni*) and admirable ornamentation, and the —

**Palazzo de' Diamanti**, so called from the peculiar facets of the stones, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti* after 1492, though not completed until 1567. Since 1842 it has belonged to the town and it now contains the *Ateneo Civico* and the important \**Civic Picture Gallery*, most of the works in which belong to the *School of Ferrara*. Adm. daily 10-4, on Sun. & holidays 12-4, 1 fr.; entrance to the left in the court; good light necessary. Catalogue (1896) 50 c. Director: Prof. Aug. Droghetti.

I. ROOM (to the left). To the right of the entrance, *Rocco Marconi* (not *Palma Vecchio*), The Tribute Money (retouched); *Panetti* (master of *Garofalo*), St. Paul, a fresco. — II. ROOM. To the left, *Panetti*, Annunciation; *Pellegrino Munari*, Madonna enthroned, with SS. Geminian and Jerome (1509). — III. ROOM (r.): opposite the window, *Cosimo Tura*, two round pictures with scenes from the life of St. Maurelius; also, *Ercole Grandi* (?), Pietà, Adoration of the Child; *Tura* (?), St. Jerome. — We now return through the second room to the IV. ROOM: *Garofalo*, The Old and New Testament, an allegorical fresco from Sant' Andrea. — V. ROOM (fine Renaissance ceiling in this and the following rooms). *Garofalo*, Raising of Lazarus (1532). — VI. ROOM. *Dosso Dossi*, St. John the Evangelist in Patmos; *Garofalo*, Madonna del Pilastro and Adoration of the Magi (1549); *Ortolano* (?), Adoration of the Child (1513); *Garofalo*, Adoration of the Magi, with a carnation (*garofalo*) painted in the foreground by way of signature (1537); *Lod. Mazzolino*, Adoration of the Child, with SS. Benedict and Albericus (the only picture by this master with large figures); *Garofalo*, Christ on the Mount of Olives. — VII. ROOM. *Guercino*, Decapitation of St. Maurelius; *Garofalo*, \*Madonna among clouds, with SS. Jerome and Francis of Assisi and donors below (1514); *Vitt. Carpaccio*, Death of Mary (1508); *Grandi* (?), Martyrdom of St. Sebastian; *Garofalo*, Slaughter of the Innocents (1519), San Niccolò da Tolentino celebrating mass. — VIII. ROOM. *Dosso Dossi*, Annunciation; *Timoteo Viti* (?), Assumption of St. Mary of Egypt; *Panetti*, St. Andrew. — IX. ROOM. Rear-wall, *Dosso Dossi*, \*Altar-piece in six parts, Madonna enthroned with SS. Augustine and Sebastian on the left, and SS. Ambrose and George on the right, above the Resurrection, one of the master's finest works (ruined by retouching); *Garofalo*, Miraculous resuscitation on the finding of the Cross (1536), \*Madonna del Riposo (1525).

Adjoining Room IV is the little *Museo del Risorgimento*. — We retrace our steps and straight opposite the entrance pass into X.-XIII. Rooms which contain modern pictures. — XIII. ROOM. Drawings and engravings (incl. *Gaet. Prevati*, The plague).

In the *Corso di Porta Po*, a little farther to the W., is the Renaissance church of **San Benedetto** (Pl. C, 2, 3), begun in 1496 and finished about 1550 by *Giambattista* and *Alberto Tristani*, con-



sisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting of the nave is interrupted by domes. By the 3rd altar on the left: *Carlo Bonone*, Christ in glory, with nine Benedictine saints. The left transept contains some good paintings by *Scarsellino*. The old monastery, now a barrack (keys at the Palazzo Comunale, not always quickly obtained), is adorned with frescoes by *Scarsellino* and *Dosso Dossi* (?); that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

The simple *House of Ariosto* (Pl. C, D, 2), which he erected for himself after 1526 and in which he died in 1533, Via dell' Ariosto No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non  
Sordida, parva meo sed tamen aere domus'.

A few reminiscences of Ariosto are shown in the interior.

A *Statue of Ariosto* by Franc. Vidoni, on a lofty column in the Piazza Ariostea (Pl. E, F, 3), was placed there in 1833. The column was originally intended for a monument to Hercules I.; till 1796 it bore a statue of Pope Alexander VII., and in 1810-14 one of Napoleon. On the S. side of the piazza is the *Pal. Roncagalli-Zatti*, and on the W. side the *Pal. Mazzucchi-Bevilacqua*, the latter with a fine colonnaded court. — At the corner of the Via Borso, which leads to the cemetery, stands the *Pal. Massari* (Pl. E, 3; 16th cent.) with a valuable picture gallery and a fine park.

The church of *San Cristoforo* (Pl. E, F, 2), in the *Campo Santo*, formerly a Carthusian monastery, is a handsome Renaissance building (1498-1553). The cemetery (adm. Sun. & Thurs. only, free) contains a bust of the art-historian Count Leopoldo Cicognara (1767-1834) by Canova, and several tasteful modern monuments by Tenerani, Tadolini, Bartolini, and others.

The church of *Santa Maria della Rosa* (Pl. C, D, 3; 1624), in the Via degli Armari, contains (1st chapel to the left) a Pietà, with eight painted terracotta figures, by Guido Mazzoni (p. 372).

The *Chiesa del Gesù* (Pl. D, E, 4) possesses a good painting by Gius. Maria Crespi (2nd altar on the right), representing the Swoon of St. Stanislaus. Beneath the choir-gallery is the handsome tomb of Barbara d'Austria (d. 1572), second wife of Alphonso II. — Close by is the *Palazzo Crispi* (Pl. D, 4), a dignified late-Renaissance building by Girol. da Carpi.

The HOSPITAL OF ST. ANNA (Pl. D, E, 4), Corso Giovecca No. 41, is interesting as the place where *Tasso* was kept in confinement from 1579 to 1586, by order of Alphonso II., on account of his mental alienation. A cell is shown in which he is said to have been incarcerated, with the names of Byron, Lamartine, and other poets written on the walls. — Adjoining the hospital is the former *Pal. Roverella*, erected in 1508, with an early-Renaissance façade.



Near the S.E. end of the Corso della Giovecca, to the right (No. 174), stands the *Palazzina Estense* (Pl. F, 5; now belonging to the town), a garden-pavilion, retaining traces of decorative paintings of the school of Dosso Dossi (1559).

A STEAM TRAMWAY runs from Ferrara to the little town of (33 M.) *Codigoro* (Alb. d'Italia; Leon d'Oro; sugar-refineries), viâ (20 M.) *Ostellato* in the delta of the Po, which has recently been drained and largely reclaimed for agriculture. On the old road from Ravenna to Venice,  $1\frac{1}{4}$  M. from Codigoro, lies the once famous \**Badia di Pomposo* (10th cent. ?), abandoned in the middle ages on account of the malaria. The Foresteria, the refectory, and some others of the conventual buildings, with 14th cent. frescoes by painters of the school of Rimini, are still standing. The church, an edifice of 1116, in the style of the early-Christian basilicas, has a fine old mosaic pavement. The campanile (164 ft. high) dates from 1063 and is still in good preservation.

From Ostellato (see above) a highroad (diligence to Comacchio, thrice daily in  $2\frac{1}{2}$  hrs.) runs to the E. to *Comacchio*, an old town on the Lagune and chief place in the *Valli di Comacchio*, which abound in eels. This region is also about to be reclaimed. The road goes on to the seaport of *Magnavacca*.

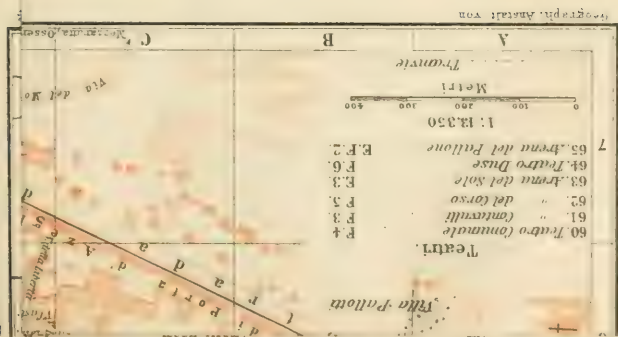
FROM FERRARA TO RAVENNA, 46 M., railway in  $2-2\frac{1}{2}$  hrs. (fares 8 fr. 60, 6 fr. 5, 3 fr. 90 c.). The district traversed is monotonous, with few villages and barren fields alternating with marshy ground.  $10\frac{1}{2}$  M. *Montesanto*; 15 M. *Portomaggiore*, the junction of a branch viâ Budrio to (29 M.) Bologna; 21 M. *Argenta*. The *Reno* (p. 364) is crossed. 26 M. *Lavezzola* (junction for Lugo, p. 409); 35 M. *Alfonsine*. — 46 M. *Ravenna*, see p. 409.

Railway from Ferrara to *Suzzara*, see p. 264.

## 56. Bologna.

**Main Railway Station** (Pl. E, 1; \**Rail. Restaurant*, déj. or D. incl. wine  $3\frac{1}{2}$  fr.), outside the *Porta Galliera*, for the lines Milan-Bologna-Pistoia-Florence (RR. 50, 57), Modena-Mantua-Verona (R. 42), Ferrara-Padua-Venice (RR. 54, 43), Castel Bolognese-Ravenna (R. 58), and Castel Bolognese-Faenza-Florence (R. 59). Town-office in the Palazzo Comunale (p. 390), Piazza del Nettuno; sleeping-car agency at the rail. restaurant. — *Secondary Station*, outside the Porta San Vitale (Pl. H, 3), for the branch-line to Budrio and Portomaggiore (see above).

**Hotels.** \***GRAND HÔTEL BRUN** (Pl. a; C, 4), in the Palazzo Malvasia, Via Ugo Bassi 32, German, an old established house, R.  $3\frac{1}{2}-6$ , bath 3, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. 10-12, omnibus  $1-1\frac{1}{2}$  fr.; \***HÔTEL D'ITALIE-BAGLIONI** (Pl. d; D, 4), in the Palazzo Mattei, cor. of Via Ugo Bassi and Via Pietrafitta, R. from  $3\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D.  $4\frac{1}{2}$ , omn. 1 fr.; both of the first class, with lift and steam-heating. — **HÔT. PELLEGRINO** (Pl. c; D, 4), Via Ugo Bassi 7, with lift and covered court, well spoken of, R.  $2\frac{1}{2}-3$ , B. 1, déj.  $2\frac{1}{2}$ , D. 4, pens. (for a stay of not less than 3 days) 8-9 fr., wine included, omn.  $\frac{1}{2}-\frac{3}{4}$  fr. (visited by Lord Byron in 1819, according to an inscription); **STELLA D'ITALIA** (Pl. f; E, 4), Via Rizzoli 6, with frequented restaurant, R.  $2\frac{1}{4}-3\frac{1}{4}$  fr., omn. 60 c., Italian, very fair; **HÔT. DU PARC & CORONA D'ITALIA** (Pl. e; E, 2), Via dell'Indipendenza 65; **Hôt. TRE RE & MÉTROPOLE** (Pl. h; E, 4), Via Rizzoli 26, with steam-heating and good restaurant, R. 2-3, omn.  $\frac{3}{4}$  fr.; **ALB. SAN MARCO** (Pl. i; E, 2), Via dell'Indipendenza 60. — Less pretentious: **COMMERCIO** (Pl. i; E, 4), Via degli Orefici 2, well spoken of; **ALB. ROMA** (Pl. k; D, 5), Via d'Azeglio 11; **QUATTRO PELLEGRINI** (Pl. g; E, 4), Via Rizzoli, R.  $2\frac{1}{2}$  fr., very fair; **ALB. MILANO**, opposite the rail. station, well spoken of; **TRE ZUCCHETTE**, Via



## BOLOGNA

these

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|----|---------------------------------------|---|---|
| 2  | <i>3</i> <i>Apollonia</i>             | G | U |
| 3  | <i>3</i> <i>Barolomeo di Reno</i>     | F | U |
| 4  | <i>3</i> <i>Borghetti</i>             | F | U |
| 5  | <i>3</i> <i>Castelli</i>              | F | U |
| 6  | <i>3</i> <i>Maria della Maddalena</i> | F | U |
| 7  | <i>3</i> <i>Ernestina</i>             | F | U |
| 8  | <i>3</i> <i>Pomelli</i>               | F | U |
| 9  | <i>3</i> <i>Giorgio</i>               | F | U |
| 10 | <i>3</i> <i>Giuseppe ed Ignazio</i>   | F | U |
| 11 | <i>3</i> <i>Leopoldo</i>              | F | U |
| 12 | <i>3</i> <i>Luigi</i>                 | F | U |
| 13 | <i>3</i> <i>Leopoldo</i>              | F | U |
| 14 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
| 15 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
| 16 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
| 17 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
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| 67 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
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| 91 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
| 92 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
| 93 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
| 94 | <i>3</i> <i>Maria della Maddalena</i> | F | U |
| 95 | <i>3</i> <i>Maria della</i>           |   |   |

## Palms

- |    |              |                             |     |
|----|--------------|-----------------------------|-----|
| 15 | <i>Pinus</i> | <i>Amurensis</i> Baileynian | F 2 |
| 15 |              | <i>Burgeliana</i>           | G 2 |
| 16 |              | <i>Sibirica</i> Ledeb.      | F 2 |
| 16 |              | <i>Watanabei</i>            | F 2 |
| 17 |              | <i>Sibirica</i> Ledeb.      | G 2 |
| 30 |              | <i>Sibirica</i> Ledeb.      | G 2 |
| 31 |              | <i>Parvifolia</i> Ledeb.    | E 4 |
| 41 |              | <i>Parvifolia</i>           | F 4 |
| 42 |              | <i>Parvifolia</i>           | F 4 |
| 43 |              | <i>Parvifolia</i>           | D 4 |
| 44 |              | <i>Parvifolia</i>           | E 5 |
| 45 |              | <i>Parvifolia</i>           | F 5 |
| 46 |              | <i>Parvifolia</i>           | F 5 |
| 47 |              | <i>Parvifolia</i>           | F 5 |
| 48 |              | <i>Parvifolia</i>           | F 5 |
| 49 |              | <i>Parvifolia</i>           | F 5 |
| 50 |              | <i>Parvifolia</i>           | F 5 |
| 51 |              | <i>Parvifolia</i>           | F 5 |
| 52 |              | <i>Parvifolia</i>           | F 5 |
| 53 |              | <i>Parvifolia</i>           | D 5 |
| 54 |              | <i>Parvifolia</i>           | F 5 |
| 55 |              | <i>Parvifolia</i>           | F 5 |
| 56 |              | <i>Parvifolia</i>           | F 5 |
| 57 |              | <i>Parvifolia</i>           | F 5 |
| 58 |              | <i>Parvifolia</i>           | F 5 |
| 59 |              | <i>Parvifolia</i>           | F 5 |

## Textri

- |    |                         |   |
|----|-------------------------|---|
| 60 | <i>Teatro Comunale</i>  | F |
| 61 | <i>Contavalle</i>       | F |
| 62 | <i>del Corso</i>        | F |
| 63 | <i>Arco del Sole</i>    | E |
| 64 | <i>Teatro Duca</i>      | F |
| 65 | <i>Arco del Pallone</i> | E |

1 12.350

Fraser

CLERMONT COLLEGE

Number of Pages: 1 page

della Canepa 2 (Pl. E, 4), with a frequented trattoria, R. 1½-2 fr., quite unpretending.

**Cafés.** *Caffè San Pietro*, Via Indipendenza 5, near the Piazza del Nettuno, *Central Bar*, Piazza del Nettuno (cor. of Via dell' Indipendenza), both much frequented in the evening; *Caffè delle Scienze*, Via Farini 24; *Caffè del Commercio*, Via Ugo Bassi (concerts in the evening). — Confectioners: *Viscardi*, Via Rizzoli; *Maiani*, Via Ugo Bassi.

**Restaurants.** At the hotels; also: *Ristorante Firenze*, Via Indipendenza 10; *Ristorante Eden* (see below), Via Indipendenza 69; *Ristorante al Vino del Chianti*, Via Rizzoli 20b; *Caffè del Risorgimento*, Piazza del Nettuno.

**Birrerie** (comp. p. xxiii). *Central Bar* (see above), Piazza del Nettuno; *Birreria Ronzani*, at the Alb. del Commercio, Via degli Orefici 2; *Birreria Belletti*, with good restaurant, open-air establishment in summer, outside the Porta Azeaglio.

**Post Office** (Pl. 30; D, 4) in the Palazzo Comunale, Piazza del Nettuno (to be transferred to the new building in the Piazza Minghetti, Pl. E, 5). — **Telegraph Office** (Pl. 31; D, 4), on the groundfloor of the Palazzo Comunale, entrance, Via Ugo Bassi 2.

**Cabs.** To or from the station 1, at night (10 p.m.-5 a.m., in winter 9-6) 1½ fr.; luggage 25-50 c. Per drive, within the town, ¾, at night 1 fr.; inside the fortifications (Certosa, etc.) first ½ hr. 1 or 1½ fr., each following ½ hr. ¾ or 1 fr. Outside the town: to the Giardini Margherita, San Michele in Bosco, etc., 2 fr. per hour; to the Madonna di San Luca (3 hrs.) 10 fr.

**Electric Tramways** (10-15 c.). 1. *Porta d'Azeaglio* (Pl. D, 7)-Piazza Vittorio Emanuele (Pl. E, 4, 5)-*Ferrovia* (station; Pl. E, 1). — 2. *Porta Mazzini* (Pl. H, 6)-Via Rizzoli (Pl. E, 4)-Via Ugo Bassi (Pl. D, 4)-*Porta Aurelio Saffi* (Pl. A, 3). — 3. *Piazza Vittorio Emanuele*-Porta Sant' Isaia (Pl. A, 4)-*Certosa-Meloncello* (see below). — Also from the Piazza Vitt. Emanuele to most of the other town-gates.

**Steam Tramways.** 1. From the Piazza Malpighi (Pl. C, 4), by the Porta Saragozza to (1¾ M.) *Meloncello* (1st class 30, 2nd class 15 c.) and to (3¾ M.) *Casalecchio*, both at the foot of the Madonna di S. Luca (p. 406), and to (14½ M.) *Bazzano* and (20 M.) *Vignola* (p. 376). — 2. From a point about 500 yds. outside the Porta Galliera (Pl. E, 1) to the N. to (18½ M., in 1¾ hr.) *Pieve di Cento*, whence there is a diligence to *Cento*, comp. p. 378. — 3. To the N.E. to (23½ M.) *Malalbergo*.

**Baths.** *Villa Rosa* ('Casa di Salute'), outside the Porta Castiglione; *Bagni di Santa Lucia*, Via Castiglione 43; *Bagni del Reno*, Via S. Felice 74.

**Theatres.** *Teatro Comunale* (Pl. 60; F, 4), Via Zamboni 30, erected by Bibbiena in 1756-63, performances usually in late autumn only; *T. del Corso* (Pl. 62; F, 5), Via Santo Stefano 31, opened in 1805, reconstructed in 1902; *T. Duse* (Pl. 64; F, 6), Via Cartoleria 42; *T. Contavalli* (Pl. 61; F, 3), Via Mentana 2, established in 1814 in the former church of the Carmelites. — *Eden Music-Hall* (Pl. E, 1), Via dell' Indipendenza 69, sometimes closed.

**Open-air Concert** (comp. the newspapers) generally on Sunday, 1.30-3 p.m., in the Piazza Galvani, at the back of S. Petronio; in summer in the Giardini Margherita (p. 405).

**The Giuoco del Pallone**, or ball-game, in the *Arena del Pallone* (Pl. 65; E, F, 2), in July-Sept. only, is well worth seeing (charge for admission; comp. the bills).

**Booksellers.** *Nicc. Zanichelli*, in the Portico del Pavaglione (p. 394), under the arcades of the Via dell' Archiginnasio. — EXHIBITION OF INDUSTRIAL ART, *Emilia Ars*, Via Ugo Bassi 21. — PHOTOGRAPHS. *Poppi*, Via d'Azeaglio 19; at the *Colomba*, in the Pavaglione. — NEWSPAPERS. *Il Resto del Carlino*; *La Gazzetta dell' Emilia*; *L'Avvenire d'Italia* (clerical).

**Bank.** *Banca Commerciale Italiana*, Via Rizzoli (Piazza del Nettuno).

**Shops.** The best are in the Portico del Pavaglione, Via dell' Archiginnasio, and in the Via Rizzoli, Via Ugo Bassi, Via dell' Indipendenza, etc. — Specialities of Bologna are *Tagliatelle*, also *Tortellini* or *Cappelletti* (rolled macaroni filled with meat, for soup) and *Salami* or *Mortadella* (Bologna sausage). Bologna liqueurs (*bibite*) are also esteemed.

**American Consular Agent, Cav. Dr. Carlo Gardini,** Via Barberia 7.

**English Church Service** in the Hôtel Brun from March to May and from the end of Sept. to the end of November. — *Italian Protestant Church,* Via Castiglione 10 (first floor); service at 10.30 a.m.

**Church Festivals.** On the Sat. before Ascension Day the picture of the Madonna di San Luca (p. 406) is carried in solemn procession to the cathedral of San Pietro, and on the following Wed. to San Petronio. On Ascension Day it is brought back in similar style to its ordinary resting-place. — The *Festa dell' Addobbo*, with processions of children, takes place in the various parish-churches on the 2nd, 3rd, and 4th Sun. of June.

**Collections, etc.** The principal churches, with the exception of San Domenico (p. 395) and San Francesco (p. 386), are open all day.

*Biblioteca Comunale* (p. 394), daily except Sun., 10-4 (Nov.-March 7-10 p.m. also).

*Museo Civico* (p. 392), week-days 9-4 (Nov.-March 10-3), 1 fr.; Sun. & holidays 10-2, free.

*Museo di San Petronio* (p. 392), daily 10-3, 25 c.

*Picture Gallery (Reale Pinacoteca;* p. 401), week-days 9-3 (April-Oct. 9-4), 1 fr.; Sun. & holidays 11-2, free.

*University Library (Biblioteca Universitaria;* p. 401), week-days 9-4.

**Principal Attractions** (1½-2 days). 1st day: Piazza del Nettuno and Piazza Vitt. Emanuele (p. 380), \*S. Petronio (p. 391), \*S. Domenico (p. 395), S. Giovanni in Monte (p. 388), \*S. Stefano (p. 388), Mercanzia (p. 397), \*Museo Civico (p. 392); in the afternoon, excursion to S. Michele in Bosco (p. 405), or to the \*Madonna di S. Luca (p. 406). — 2nd Day: \*S. Giacomo Maggiore (p. 409), S. Cecilia (p. 400), Picture Gallery (p. 401). If time remains, the Palaces Bevilacqua (p. 396), Fava (p. 397), and Sampieri (p. 399), may be visited and some time devoted to the Giardini Margherita (p. 405) or the Certosa (p. 406).

*Bologna* (165 ft.), with 128,000 inhab., one of the most ancient and important towns in Italy, the capital of the *Emilia*, and a strong fortress, is situated in a fertile plain at the base of the Apennines, between the *Reno* (p. 364), the *Aposa*, and the *Savona*. It possesses a venerable and celebrated university, whence the inscription on old coins '*Bononia docet*', and is the seat of an archbishop and the headquarters of the 6th army corps. The usually long and narrow streets with arcades on both sides, the numerous old palaces and the venerable churches, the quaint-looking towers, and the town-wall (5½ M. long; 13-14th cent., partly pulled down since 1902), all bear testimony to the peculiar character and at the same time to the prosperity of Bologna. The mean annual temperature is 2° Fahr. lower than that of Florence. Drinking-water is brought to the town by the aqueduct (12 M. long) mentioned at p. 407.

The town was perhaps founded by the Ligurians and afterwards occupied by the Umbrians (ca. 800-600 B.C.?) and the Etruscans (ca. 600-400 B.C.), who named it *Felsina*. It was afterwards conquered by the Gallic Boii, and by them called *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, B.C. 189, it was converted into a Roman colony, a little before Parma and Mutina (Modena), by the consul C. Lælius, and as such was a place of very great importance. It afterwards belonged to the Greek Exarchate, and then to the Lombards and Franks. In 1112 Emp. Henry V. constituted Bologna a free town (whence its motto '*Libertas*'). The UNIVERSITY, said to have been originally founded by Theodosius the Great (425), acquired a European reputation as a *School of Jurisprudence*, under Irnerius, who introduced the study of Roman law about 1088, and his successors, the '*Glossatores*'. Students streamed to it not only from all parts of Italy but also from the countries



of the North. In the 12-13th cent. their number was generally 3-5000 and in 1262 it is said to have attained to nearly 10,000. The study of medicine and philosophy was introduced at a later period, and a theological faculty was established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by *Luigi Galvani* in 1789. It is a remarkable fact that the university of Bologna has numbered women among its professors. Thus, in the 14th cent., *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (d. 1778; mathematics and physical science), *Mme. Mazzolini* (d. 1771; anatomy), and more recently (1794-1817) *Clotilda Tambroni* (Greek). — The university, unlike the university of Padua, exercised little influence on the development of art.

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines; as a member of the league of Lombard cities it espoused the cause of the former in 1167, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, *King Enzo*, son of the Emperor, was captured by the Bolognese, who kept him in confinement for the rest of his life (23 years, p. 391). The possession of Bologna was energetically disputed in the 14th cent. by the *Pepoli* of Bologna, the *Visconti* of Milan, and the popes; but in 1401 the powerful family of the *Bentivogli* succeeded in making themselves masters of the city. Protracted feuds with the papal throne followed, until in 1506 *Pope Julius II.* incorporated Bologna with the States of the Church. In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1529, 1530, and 1532 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the 'Cisalpine Republic' by Napoleon; in 1815 it again became subject to the States of the Church; in 1831 and 1848 revolutions broke out, and in 1860 the town finally united itself to the kingdom of Italy.

In the History of Art Bologna did not attain to any distinction till a comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for *San Petronio*, which, had it been completed, would have surpassed in size all the other cathedrals in Italy. Unfortunately, however, it remained a torso, and gave rise to innumerable disputes. The EARLY RENAISSANCE style is abundantly represented here. The *Palatial Edifices*, constructed of brick, with their ground floors opening in arcades towards the street, impart a peculiar charm to the town. *Baldassare Peruzzi* (1481-1537), the famous Siennese architect, lived for a considerable time in Bologna.

SCULPTURE was chiefly practised by foreign masters. Thus, as early as about 1267 *Niccolò Pisano* (p. 430) and his pupils were engaged to embellish the tomb of San Domenico; the reliefs on the principal portal of San Petronio were executed by *Jacopo della Quercia* (1374-1438) of Siena, one of the founders of Renaissance sculpture. A little later the most prominent sculptors were Southern Italians: *Niccolò dell' Arca* (d. 1494), of Bari, and *Vincenzo Onofri*. *Michael Angelo* worked here more than once. In 1494, when a fugitive from Florence shortly before the banishment of the Medici, he found occupation in the church of S. Domenico; and in 1506-8 he executed the bronze statue of Pope Julius II. for the façade of S. Petronio (p. 391). Of the other Renaissance masters, who are well represented at Bologna, *Alfonso Lombardi*, or properly *Cittadella* of Lucca (1497-1537), holds the highest rank; he was the son of a native of Lucca who emigrated to Ferrara in 1496. Bologna was also the birthplace of *Properzia de' Rossi* (1490-1530), one of the few women who have devoted themselves to sculpture.

In the province of PAINTING we are struck by Bologna's close connection with the School of Ferrara, due probably to the dearth of important native masters (comp. p. 380). The first Bolognese master who attained more than a local reputation was *Francesco Francia* (1450-1517), the goldsmith, who owed much to *Lorenzo Costa* of Ferrara. In the devotion and

gracefulness of his female figures he almost rivals Perugino, as well as in his portraits. Francia, like Costa, must be judged by his easel-paintings (in S. Giacomo Maggiore, S. Giovanni in Monte, Pinacoteca), not by his frescoes, in which both are far inferior to their Florentine contemporaries. *Timoteo Viti* (1467-1523), a pupil of Francia, is mentioned at Urbino, as Raphael's first master. With Francesco's son *Giacomo Francia* (d. 1557), for a time influenced by the Venetian school, begins a period of decline, which was not arrested even by Raphael's influence, represented in Bologna by *Bartol. Ramenghi*, surnamed *Bagnacavallo* (d. 1542), and *Innocenzo da Imöla* (1494-1549). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed was resisted by the ECLECTICS, whose style was mainly introduced by *Lodovico Carracci* (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousins *Agostino* (1557-1602) and *Annibale Carracci* (1560-1609), the last of whom in particular possessed a refined sense of colour, developed by the study of Correggio. To this school belonged also *Guido Reni* (1574-1642), *Domenichino* (*Domenico Zampieri*; 1581-1641), *Alessandro Tiarini* (1517-1668), *Guercino* (p. 378), and *Franc. Albani* (1578-1660), who exercised a great influence on Italian art in the 17th cent., and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

The centre of the town is occupied by the \*PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5), formerly *Piazza Maggiore*, and the PIAZZA DEL NETTUNO (Pl. E, 4), which lie at right angles to one another and together form one of the most interesting town-squares in Italy. In the Piazza Vittorio Emanuele rises an *Equestrian Statue of Victor Emmanuel II.*, in bronze, by *Monteverde*, erected in 1888. The king is represented in the act of leading the Sardinian troops at the battle of Solferino (p. 218). The Piazza del Nettuno is adorned with a \*Fountain by *Giov. da Bologna* (*Jean Boulogne*, see p. 471), one of the most effective works of the late Renaissance, erected in 1563-67 from the design of *Tomm. Laurati* of Palermo, with a bronze statue of Neptune (over 8 ft. high) and 'putti' and sirens upon dolphins. — To the W. is situated the —

**Palazzo Comunale** (Pl. D, 4, 5), an extensive Gothic building begun about 1290, largely rebuilt in 1425-30 by *Fieravante Fieravanti* after a fire, and restored in 1885-87. The clock-tower dates from 1444. The bronze statue of *Pope Gregory XIII.* (*Buoncompagni* of Bologna), over the main entrance, is by *Menganti* (1580). Above, to the left, is a relief of the Madonna (formerly gilded) by *Niccolò dell' Arca* (1478).

A wide staircase, ascribed to *Bramante*, ascends from the N.W. angle of the anterior court to the first floor. The Hercules Room here contains a terracotta figure of Hercules by *Alf. Lombardi* (1520) and a faded fresco by *Franc. Francia* (1505), representing the Madonna del Terremoto (the Madonna in clouds above the city of Bologna). — On the second floor is the Sala Farnese, with frescoes by *Carlo Cignani*.

Opposite, on the E. side of the Piazza del Nettuno, is the former **Palazzo del Podestà** (Pl. 29; E, 4), of 1201, but rebuilt in the early-Renaissance style in 1492-94. The great hall, in which the conclave for the election of Pope John XXIII. was held in 1410, is called *Sala del Re Enzo*, after the young and poetically-gifted

King Enzo, who was kept a prisoner by the Bolognese from 1249 to 1272 in the neighbouring *Palazzo del Re Enzo* (restored in the mediæval style in 1905). Enzo was solaced by his attachment to the beautiful Lucia Viadagola, from whom the Bentivoglio family is descended. — The adjoining **Portico de' Banchi**, erected in 1400, rebuilt by *Vignola* in 1562, and restored in 1888, is used for shops.

The church of SANTA MARIA DELLA VITA (Pl. 17; E, 5), in the Via Clavature, was rebuilt in 1688 by *G. B. Bergonzoni*. It contains an oratory, to the right of the choir, in which is a Pietà, a remarkably realistic terracotta group by *Nicc. dell' Arca* (1463), and, in an upper room, to the left, is a Death of the Virgin, a terracotta group by *Alfonso Lombardi* (1519).

In the VIA DELLE ASSE, on the left (No. 26), is the *Palazzo Montpensier* (1603); and on the right (No. 5), the *Palazzo Marescalchi* (Pl. D, 4), erected by Dom. Tibaldi(?), and containing some frescoes by Lod. Carracci and Guido Reni. — The neighbouring church of SAN SALVATORE (Pl. 22; D, 5) was rebuilt in the baroque style by *Tomm. Martelli* and *Gior. Ambr. Magenta* in 1605-25. 1st chapel to the left, *Garofalo*, Zacharias, St. John, and saints; left transept, *Tiarini*, Nativity.

In the S.E. angle of the Piazza Vittorio Emanuele we observe the unfinished façade of —

\***San Petronio** (Pl. E, 5), the largest church in the town and dedicated to its patron-saint, begun in emulation of the cathedral of Florence in the Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed (comp. pp. 389, 479). The building was planned as a cruciform basilica, with double aisles to both nave and choir, and an octagonal dome rising above the centre between four towers was to be erected. The projected length was upwards of 700 ft., that of the transept 460 ft., while the dome was to be 500 ft. high. Only the nave and aisles as far as the transept were completed, and they are now terminated by a wall and an apse of the breadth of the nave. Length 384 ft., breadth 157 ft. The nave is 132 ft. high and 47 ft. broad; its pointed vaulting, made quadripartite by *Girol. Rinaldi* in 1626-54(?), is borne by twelve pillars. Below the vaulting are small round windows. The aisles are about half as broad.

Of the FAÇADE only the lower portion has been completed (ca. 1556), after a drawing by *Dom. da Varignana* (1518). The \*Sculptures of the principal entrance are by *Jacopo della Quercia* (1425-38): on the pilasters in front, scenes from Genesis; above the door, Life of Christ; in the pediment, Madonna with SS. Petronius and Ambrosius; also statues of prophets by *Ant. Minelli* (1510-16). The sculptures of the side-doors are by *Tribolo* (1525) and *Alf. Lombardi*.

Over the principal entrance a bronze statue of Pope Julius II. with the keys and a sword in his left hand, by *Michael Angelo* (p. 389), was placed in 1508, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a piece of ordnance ('Giuliano').

The \*Interior, which is far superior to that of the Duomo at Florence in its beautiful proportions and abundant overhead lighting, is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. — RIGHT AISLE. 1st Chapel: altar-piece (God the Father with angels)

by *Giacomo Francia* (1518; the master's earliest work); 2nd Chapel (r.) frescoes of the year 1417. 4th Chapel: Fine stained glass by *Jacob of Ulm* (1466). 6th Chapel: altar-piece, St. Jerome, by an imitator of *Franc. Cossa*. 8th Chapel: good inlaid stalls by *Fra Raffaele da Brescia* (1521). 9th Chapel (di Sant' Antonio): Statue of the saint, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso*; fine stained glass from designs by *Michael Angelo* (?). 11th Chapel: Assumption of Mary, a high-relief by *Tribolo* (1526), the two angels by his pupil *Properzia de' Rossi*; opposite to it is a *Pietà* by *Vincenzo Onofri* (recently repainted).

Under the canopy of the Choir, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which a German emperor was crowned in Italy. Charles had previously, with his own hands, placed the iron crown (p. 166) on his head in the *Palazzo Comunale*.

**LEFT AISLE.** The *Cappella Baciocchi* (5th from the altar) contains the monument of Princess Elisa Baciocchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix. Over the altar a \**Madonna* by *Lorenzo Costa* (1492), by whom the fine stained-glass windows were also designed. By the pillar to the right of the chapel is the tomb of Bishop Ces. Nacci, by *Vinc. Onofri* (ca. 1480). In front of it, on the pavement, is the meridian-line drawn by the astronomer *Gior. Domenico Cassini* in 1656 and renewed by *Eustachio Zanotti* in 1776. — 7th Chapel (*Capp. Marescotti*): Altar-piece, Martyrdom of St. Sebastian, by an imitator of *Franc. Cossa*, to whom also are ascribed the Annunciation and the Twelve Apostles on the side-walls. Fine carved stalls by *Giac. de' Marchis* (1495). Pavement of glazed tiles from Faenza (1487). — The 8th Chapel, the oldest in the church, consecrated in 1392, contains frescoes of the beginning of the 15th cent.: Paradise and Hell to the left, recalling Dante's poem; Gothic altar, with sculptures in marble, and stained glass by *Jacob of Ulm* (?), also worthy of note. Between this and the 9th chapel is a 15th cent. fresco of St. Christopher. — Between the 10th and 11th chapels is an old stone cross (11th cent.), which formerly stood near the *Porta Ravegnana*.

The small *Museo di San Petronio*, in the former *Fabbriceria* (workshop), at the end of the N. aisle, also deserves a visit (adm., see p. 388; catalogue, 1893, 25 c.). — Room I. On the walls are fifty designs and sketches for the façade, by *Bald. Peruzzi*, *Giulio Romano*, *Vignola*, *Palladio*, and other masters of the 16-17th cent.; also two copies (Nos. 7, 8) of the design by *Dom da Varignana*. — Room II contains the relics of the church treasury plundered by the French in 1796. In Case 1 are vestments of the 17-18th centuries. In Case 2 are church-vessels of the 13-18th centuries. The lower part of Case 3 contains the choir-books of S. Petronio, made in 1473-1544; above, autographs of Orlando di Lasso, Palestrina, and other musicians. In the centre: 51. Wooden model of the church, by *Arduino Arriguzzi* (1514).

To the S.E. lies the \**Museo Civico* (Pl. 27; E, 5), founded in 1712, and accommodated since 1881 in the *Palazzo Galvani*, *Viadell' Archiginnasio* 2. Entrance under the arcades of the *Portico della Morte*. Adm., see p. 388; catalogues only for the Egyptian antiquities (1895; 10 fr.) and for the Vases (1900; 20 fr.). Director: Prof. Brizio.

We pass through the **VESTIBULE**, containing a few Roman monuments and two Etruscan tombs from the *Certosa* (to the right, the ticket-office), and enter the tastefully-restored **COLONNADED COURT** of the old *Ospedale della Morte* (1450), in which the ancient and mediæval inscriptions are preserved. — From the N.E. angle of the court we pass through a vestibule (R. IV.), containing Roman remains found in Bologna, into the *Museo del Risorgimento*, with reminiscences of the Napoleonic wars and the Italian War of Independence (uniforms of Garibaldians). In the centre, weapons belonging to Murat. — In a second court fine terracotta ornaments of the 14-16th centuries.



The UPPER FLOOR contains first the **Museo d'Antichità**. — Room I (r.): Relics of the primitive dwellers in caves and lake-villages in the province of Bologna, consisting of implements of flint and bone, bones showing marks of sawing, earthenware, etc. Adjacent is a room chiefly containing prehistoric antiquities found in other provinces of Italy and in foreign countries. — We pass through Room II into Rooms III-V, containing Egyptian antiquities; in Room III, steles, in the centre a limestone statue of a kneeling youth. Room IV: Mummies and mummy-coffins, statuettes of gods in bronze, wood, and enamel. Room V: Limestone reliefs with scenes from domestic life: basalt statuette of King Nefer-hotep (about 2000 B. C.), papyrus-leaves, and (in the centre cabinet, upper shelf) two gilded scarabæi with the cartouche of King Ramses III. (14th cent. B.C.). — Room VI: Græco-Roman antiquities. In the middle: \*A. Head of Athena (without helmet), of the time of Phidias, an admirably preserved copy of a bronze original; B, Antique gold ornaments, silver vessels, above, drinking cups (the second from the left especially noteworthy), Attic lecythi with designs on a white ground; C, Less important marble fragments, incl. a head (bearded), in the Pergamian style; D, Glass vessels, Attic vases (lecythi to the left); E, Greek portrait-head, bearded. In the wall-cases: F, G, Greek and Italic vases; to the right of G, at the window, finely carved triangular pillar with a marble vase. By the window-wall: H-M, Sculptures, the best (under J and L; to the left, above, a modern work with the forged signature of Salpion) being some fragments of reliefs; under M is a Greek tomb relief of a woman standing, and to the left of it a \*Fragment bearing a ram's head. In wall-case N, terracottas. — Room VII. Less important sculptures; in the corner to the right is a boy's head with a (modern) hat of Hermes. — Room VIII (Monumenti Italico-Etruschi): Etruscan cinerary urns and terracotta figures, mirrors, bronze statuettes, buckles (fibulæ), etc. By the window-wall, black 'Vasi di bucchero'. In the corner-case by the rear-wall: Etruscan bronze helmet; statuette of a warrior with a similar helmet; copy of a similar helmet at Turin. The sculptures (Celts plundering a temple, carrying off captives, etc.) are fragments from the pediment of an Etruscan temple at Arcevia in the Marches. — Room IX: By the window-wall, marble fragments; opposite, H, bronze weights, scales, keys, spoons, bells, rings; I, lamps, glasses; in the centre, B, good bronze statuettes, ivory carvings, glass vessels, lamps.

Room X (Monumenti della Necropoli Felsinea) contains the most important objects of the collection, affording an excellent survey of the successive degrees of culture through which the inhabitants of Felsina (see p. 388) or Bononia passed. Cases A-D, O-T, and V in the first part of the room, contain the earliest objects (*Umbrian Period*), including early-Italic vases (the oldest with scratched or engraved patterns, those of a later date with stamped ornaments), bronzes, etc. In B and C are various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in D, which also contains Phœnician enamelled scarabæi. The cases in the rear part of the room illustrate the *Etruscan Period*: steles with reliefs, several complete graves, etc., the result of the systematic excavations recently carried on. The earliest finds are by the window-wall (and in Room II). In front of the 3rd window, a bronze vessel with a sacrifice and procession, found in the Certosa; in front of the 4th window, gold and silver objects (5-6th cent. B. C.). In E-G (middle) are vessels of bronze, bone, glass, and Greek vases of the fifth cent. (imported, like the vases of the 5-6th cent. in I-M, by the rear-wall). \*H. Objects found in an Etruscan tomb, including a fine Attic amphora (with design representing Menelaus and Helen) and a beautiful Etruscan bronze candelabrum. — In a small room to the right are the contents of some Roman and *Celtic Graves* that were discovered below a Roman necropolis, and leaden pipes from a Roman aqueduct (p. 407).

Room XI contains about 14,000 Umbrian bronze articles, found in 1877 in a 'fonderia' in the Piazza San Francesco.

The following rooms contain the **Museo Medioevale e Moderno**. — Room XII: Modern weapons and armour (including a lady's suit of armour); ivory saddle of the beginning of the 14th cent.; spur of gilded



bronze of the 10th cent.; Turkish weapons; North American Indian antiquities, etc. — Room XIII: Majolica ware: A, Spanish-Moresque, including a platter with the Medicean arms and the motto 'glovis' (si volge la fortuna); 19. Jar (Faenza, 1499); 31. Coronation of Charles V. (Faenza); 32. Myrrha (Fano); 34. Fontana d'amore (Faenza); \*355. Presentation of the Virgin by *Maestro Giorgio* (Gubbio, 1532); 338. Bathing women (Pesaro); 384. Trophies (Castel Durante); in the centre, G, glass; blue vase with the Flight into Egypt and the Adoration of the Magi, by *Beruviero da Murano* (14th cent.); glass vessels made for the marriage of Giovanni II. Bentivoglio and Ginevra Sforza in 1465. On the entrance-wall, clay vessels from Peru, Morocco, and Algeria. — Room XIV: A and B, Limoges enamels, ivory articles, etc. C-F, musical instruments. In the centre, Hc, Hd, ivory reliefs of the early middle ages, combs of the 14th cent., and Runic calendars.

Room XV: Sculptures of the 16-19th cent., including the fine tomb of Pietro Canonici (d. 1502), professor of law, in the style of *Vinc. Onofri*, and several Jewish tombstones. On the back wall, marble relief of the Birth of the Virgin, by *Jac. della Quercia*, and bronze bust of Gregory XIII., by *Al. Menganti*; in the middle of the room, N, Model of *Giovanni da Bologna's* Neptune (p. 390); E, F, seals; G, H, \*Medals of the Renaissance, including portraits of Galeazzo Marescotti by *Sperandio*, Isotta da Rimini and Leon Battista Alberti by *Matteo dei Pasti*, and Niccolò Piccinino by *Vittore Pisano*.

Room XVI: Sculptures of the 8-15th centuries. In the middle, copies of the Romanesque stone crosses in Butrio (8th cent.), San Giovanni in Monte, and San Petronio. On the entrance-wall, relief of the Madonna by *Jac. della Quercia*. By the window-wall, bronze statue of Pope Boniface VIII. (d. 1303) by *Manno*, a Bolognese goldsmith; numerous monuments to Bolognese professors, the most noteworthy of which are those of Giov. da Legnago (d. 1383), ascribed to the brothers *Massegne* (p. 290), and of the celebrated jurist Bartol. di Saliceto (d. 1412), by *Andrea da Fiesole*. — Room XVII. On the walls, mediæval crucifixes and altar-pieces (198. *Marco Zoppo*, Adoration of the Child); also fine choir-books. On the window-wall, choir-mantle of the 14th century. In the centre, two Lombard pectoral crosses; bishops' rings; old \*Guild-books, among the most interesting of which is (Case U) that of the weavers (Società dei Drappieri or Stracciaiuoli), of 1411, with a view of their warehouse near the Porta Ravegnana.

The other rooms of the Palazzo Galvani have been occupied since 1878 by the ARCHIVIO DI STATO (entr. Via Foscherari 2).

A few yards to the S., past the busy *Portico del Pavaglione*, with its shops, the scene of the corso of the fashionable world during the colder seasons of the year (4.30-6 p.m.), is the **Archiginnasio Antico** (Pl. E, 5), erected as a university in 1562-3 by *Franc. Terribilia*, and since the removal of the latter (p. 401) used as a BIBLIOTHECA COMUNALE (adm., see p. 388; 170,000 vols. and 2700 MSS.). The former anatomy lecture-room, built by *Ant. Levanti*, panelled with wood, is worth seeing. In the same building is the little *Museo Gozzadini* with prehistoric antiquities and a library. — In the Piazza Galvani, in front of the Archiginnasio, is a marble *Statue of Galvani* (1737-98; p. 389), who was a native of Bologna.

We now proceed to the S. to the PIAZZA CAVOUR (Pl. E, 5), which is embellished with gardens. The *Banca d'Italia* (Pl. 24; E, 5), by Ant. Cipolla (1865), is situated on the right of this square, and the *Palazzo Guidotti* (Pl. 46), rebuilt by *Corr. Monti*, on the left. — The Via Garibaldi leads hence to the PIAZZA GALILEO (Pl. E, 6),

in which rise two columns with statues of St. Dominic and the Madonna and the Gothic tombs of *Rolandino Passteggiari* (d. 1300), the teacher of law, and of *Egidio Foscherari*.

The adjoining church of **San Domenico** (Pl. E, 6; closed 12-2) was erected after 1235 in honour of St. Dominic, who was born in Castile in 1170, and died here in 1221. The choir was not completed until after 1350 and the façade remained unfinished. The interior was completely remodelled by *Carlo Franc. Dotti* in 1728-31.

INTERIOR (choir and Cappella San Domenico opened by a lay-brother). — In the centre of the right aisle: CHAPEL OF SAN DOMENICO (restored 1596-1605), containing the tomb of the saint: a \*Sarcophagus (*Arca di San Domenico*) of white marble dating from 1270, with good reliefs from the life of the saint, by *Niccolò Pisano* and his pupil *Fra Guglielmo* (p. 451). The sarcophagus, originally supported on pillars, now rests on a base with three reliefs by *Alfonso Lombardi* (1532). The kneeling \*Angel to the left, in front, a graceful early-Renaissance work, is by *Niccolò dell' Arca*, who received his surname from this sarcophagus, and who also executed the rich canopy, with its beautiful wreaths of fruit held by putti (1469-73). The angel on the right is an early work of *Michael Angelo* (1494), who also executed the St. Petronius immediately over the sarcophagus, with the church in his hand. In the half-dome over the arca, an \*Apotheosis of St. Dominic, a richly coloured fresco, by *Guido Reni*. To the right of the entrance to the chapel: *Al. Tiarini*, St. Dominic resuscitating a boy; to the left, *Lionello Spada*, St. Dominic burning heretical documents.

In the CHOIR, magnificent inlaid \*Stalls by *Fra Damiano da Bergamo* and others, 1528-50. The finest are those in the centre, where the artist's name is seen, to the left, and that of the restorer, *Antonius de Vicentia* (1744), to the right. — In the chapel to the right of the choir: *Filippino Lippi*, Betrothal of St. Catharine (1501). — Between the 1st and 2nd chapels on the left of the choir is the monument of 'Hencius Rex', or King Enzio (p. 391), repeatedly restored; in the 2nd chapel (r.) that of Taddeo Pepoli (d. 1347), by *Jacopo Lanfrani*, of Venice; opposite Enzio's tomb is a portrait of St. Thomas Aquinas (?; much retouched). — Left Aisle: The large CAPPELLA DEL ROSARIO (in the centre) contains the tombs of *Guido Reni* (d. 1642; to the left a memorial stone; his grave under a slab in the centre) and the talented painter *Elisabetta Sirani* (died of poison at the age of 26, in 1665). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Carracci*, *Elisabetta Sirani*, etc. In the vestibule of the side-entrance (to the right in going out) is the early-Renaissance monument of the jurist Alessandro Tartagni (d. 1477), by *Francesco di Simone* of Florence. Opposite is the monument of the Volta family, with a statue of St. Proculus, by *Prospero Clementi* (?).

To the S. of this point, in the Piazza de' Tribunali, is the PAL. DI GIUSTIZIA (Pl. E, 6), originally *Palazzo Ruini*, with a façade in the style of *And. Palladio* and an oval double staircase by *G. B. Piazzentini* (1710?).

We now follow the Via delle Tovaglie to the W., crossing the Via d'Azeglio, to the Via Tagliapietre, in which rises the church of **Corpus Domini** (Pl. D, 6), erected by St. Catharine Vigri (d. 1463) in 1456, and restored in 1481. The early-Renaissance brick façade is unfinished; the decorations of the portal are probably by *Spe-randio*. The interior, gorgeously decorated in 1688 by *Marcant. Franceschini* and *Heinrich Haffner*, contains the tomb of the saint (2nd altar on the right).

In the above-mentioned Via d'Azeglio (No. 31) is the \***Palazzo**

**Bevilacqua** (Pl. D, 6), an early-Renaissance structure of 1481-84, with no arcade on the groundfloor, but with a portal by *Franc. di Simone* and a superb court. In 1547 the Council of Trent sat here for a short time. — The Via Urbana leads hence to the W. to the —

**COLLEGIO DI SPAGNA** (Pl. D, 6), at the corner of the Via Saragozza, erected in 1365-67 by Cardinal Albornoz (p. 356) and restored in 1565. The Renaissance portal is by *Formigine* (?). The fine court is adorned with frescoes (restored) by *Ann. Carracci*, and in the sacristy of the chapel (*San Clemente*) is a Madonna and saints, an altar-piece in several sections, by *Marco Zoppo*. — Farther on, Via Saragozza 26, to the left, is the unfinished *Palazzo Albergati* (Pl. C, 6), of 1519; the upper part of the façade was not completed till after 1540.

A little to the N.E. of the Collegio di Spagna, in the Via de' Carbonesi, is the church of **SAN PAOLO** (Pl. 20; D, 5), erected by *G. A. Magenta* in 1611, with pictures by *Lod. Carracci* (2nd chapel on the right, Paradise) and *Giac. Cavedone* (3rd chapel on the right), and two statues by *Al. Algardi*, at the high-altar (Beheading of St. Paul). — Obliquely opposite to it (No. 11) is the *Pal. Zambeccari di San Paolo* (Pl. 58; D, 5), now the Banca Popolare di Credito, and in the Via Val d'Aposa is the suppressed chapel of *Spirito Santo* (Pl. D, 5), with a charming early-Renaissance façade in terracotta (restored 1893).

The Via Barberia leads to the W. from San Paolo to the long *Piazza Malpighi* (Pl. C, 4, 5), on the W. side of which, next the choir of S. Francesco, are the *Tombs* of the jurists Accursius (d. 1230), Odofredus (d. 1265), and (to the right) Rolandino dei Romanzi (d. 1285), destroyed in 1598 and 1803, and restored in 1892 from Alf. Rubbiani's designs.

The early-Gothic church of \***San Francesco** (Pl. C, 4; closed 12-3) was built by *Marco da Brescia* in 1246-60. Long used as a military magazine, it was restored to its sacred uses in 1887. The apse has buttresses in the northern style. To the left is a fine brick tower by *Ant. Vincenzi* (1397-1405).

The INTERIOR (entrance on the N., opposite the market) is in the form of a basilica with aisles, and has an ambulatory with nine recently re-decorated chapels. It is now being restored by *Alf. Rubbiani*. The left aisle contains the tomb of Alexander V. (d. 1410), with the recumbent figure of that pope by *Sperandio* (1482). The large marble \**Altar* in the CHOR, with numerous figures and reliefs, is the earliest known work of the brothers *Massegne* of Venice (1388).

From the N. side of the Piazza del Nettuno (p. 390) the VIA DELL' INDIPENDENZA (Pl. E, 4-2; p. 405), laid out in 1888, runs to the N. to the central railway-station. Immediately to the right rises the cathedral-church of —

**San Pietro** (Pl. E, 4), founded in 910, with a choir of 1575, by *Dom. Tibaldi*, and a handsome nave restored in 1605 et seq. in the baroque style, by *Giov. Ambr. Magenta*. The façade is by *Alf.*

*Torreggiani* (1743-48). The spacious nave has barrel-vaulting, the aisles having chapels with lofty galleries. In the crypt is a *Pietà*, a terracotta group by *Guido Mazzoni* (?; 1504); in the sacristy, a Crucifixion with three saints by *Bagnacavallo*; and in the chapter-room, St. Peter and the Apostles with the mourning Madonna by *Lod. Carracci*. — Adjoining it, in the Via del Monte, is the *Palazzo Arcivescovile* (Pl. 28), with a fine court by *Tibaldi* (1577).

In the Via Manzoni, to the N.W. of S. Pietro, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), rebuilt in 1479, with a fine early-Renaissance brick façade by Donato da Cernobbio (1510-18). — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with frescoes by the *Carracci* from the myths of Jason and Æneas.

The narrow *VIA RIZZÒLI* (Pl. E, 4), one of the busiest streets in Bologna, which also issues from the N. side of the Piazza del Nettuno, leads to the Piazza di Porta Ravegnana (Pl. F, 4). Here stand the *LEANING TOWERS*, the most singular structures in Bologna, though plain square brick buildings. The *Torre Asinelli* (Pl. 32; F, 4), erected about 1109 by *Gherardo degli Asinelli*, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Entr. Via Mazzini 2; solitary visitors are not allowed to ascend; fee 50 c.) The unfinished *Torre Garisenda* (Pl. 33), begun in 1110 by *Filippo* and *Ottone Garisenda*, is 156 ft. high only, but is 8 ft. out of the perpendicular. Dante (*Inferno*, xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. — On the W. side of the piazza stands the handsome *Guild House of the Weavers* ('*Arte dei Drappieri*'), now the *Casa Malaguti*, built in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the Via Castiglione, Santo Stefano, Mazzini, San Vitale, and Zamboni. To the right, at the corner of the Via S. Stefano and Via Castiglione, is situated the handsome *\*Mercanzia* (Pl. F, 5), or *Loggia* or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, erected in 1382-84 by *Lor. di Bagnomartino*, enlarged in 1439 by an addition in the Via Castiglione, and restored in 1888-90 by *Alf. Rubbiani*.

In the *VIA CASTIGLIONE*, to the left, is the *Pal. Pepoli* (Pl. 51; F, 5), of 1344, the castellated residence of the Pepoli family (the most powerful in the city in the 14th cent.), with rich gateways and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome *Cassa di Risparmio* (Pl. 25; E, 5), built in 1868-76 of Veronese marble by *Gius. Mengoni* (p. 137), with arcades on the ground-floor and handsome wrought-iron gratings at the windows. — Adjacent, in the Piazza Minghetti (Pl. E, 5), is a bronze statue of the statesman *Marco Minghetti* (1818-86), by Monteverde (1896).



On the left in the **VIA SANTO STEFANO** is situated —

**Santo Stefano** (Pl. F, 5), consisting of eight different edifices, the oldest of which, the former cathedral of *Santi Pietro e Paolo*, was probably founded as early as the 4th century. Three of the churches have their entrances on the street.

The present **MAIN CHURCH** (1637) has a pulpit of the 12th cent. on its old façade. — We proceed thence to the left into the *second church*, \**Santo Sepolcro*, a successfully restored circular building with coloured brick ornamentation, erected in the 10th cent. (?), and perhaps originally a baptistery. A brick column was placed adjacent to each of the seven antique columns, and in the 12th cent. the tomb of St. Petronius (d. 430) was added in imitation of the Holy Sepulchre at Jerusalem. — The passage to the left leads to the *third church*. This is the Romanesque basilica of *Santi Pietro e Paolo*, rebuilt in 1019 and frequently altered, while the exterior was rebuilt in 1880-85. The roof is supported by columns and pillars alternately. In the interior, adjoining the choir on the left, is a sarcophagus dating from the 9th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 382). On the right, the sarcophagus of the martyr Agricola (9th cent.), who is represented with wings, between a stag and a lion. — Behind *Santo Sepolcro* is a *Colonnade*, the *Atrio di Pilato*, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Liutprand (d. 744). Chapel on the left, Crucifixion and saints, altar-piece by *Giac. Francia*. — Immediately in front is the *fifth church*, *Chiesa della Trinità*, resting on piers, in the centre of which is a series of columns with Romanesque capitals. In the 3rd chapel to the right is a painted terracotta group (14th cent.), of the Adoration of the Magi. — Turning to the right in front of the entrance to the *fifth church* we enter the *sixth building*, the *Cappella della Consolazione*, to the right from which is the *seventh building*, the Romanesque *Confessio* or *Crypt* (enclosed by a screen), under the choir of the first church, dating from the 11th century. — The door straight in front admits to the *Cloisters* (11th cent.) of the suppressed Celestine monastery.

Opposite, on the right, are (No. 11) the *Pal. Amorini-Bolognini* (Pl. 34) of 1526, and the Gothic *Pal. Bovi-Silvestri* (No. 19), now the *Palazzo Tacconi*.

A short side-street to the right, opposite the *Via Farini*, leads to **San Giovanni in Monte** (Pl. F, 5, 6), in the Gothic style, said to have been founded in 433, rebuilt in 1221, 1286, and 1440-42, and restored in 1824 and 1844. It consists of a low nave with aisles and a short transept. The dome is by *Arduino Arriguzzi* (1517). Above the entrance is an eagle in terracotta, by *Niccolò dell' Arca* (1473).

**INTERIOR** (very dark). The W. window (St. John and the seven golden candlesticks) is by *Cossa*. — In the central aisle, Statue of Christ made from a single block of fig-wood (15th cent.); behind, a stone Cross of 801 on an antique column. — 3rd Chapel on the right, St. Joseph and the infant Christ, on the right, St. Jerome on the left, both by *Guercino*. 7th Chapel, \*Madonna enthroned with four saints and angelic musicians, an important work by *Lorenzo Costa* (1497; best light early in the morning). In the **CHOIR**, \*Coronation of the Virgin, with saints, in an attractive landscape, by *L. Costa* (c. 1505; best light early in the morning or after noon); \*Stalls by *Paolo Sacca*, 1517-21; above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi*. The N. transept contained Raphael's St. Cecilia down to 1796 (p. 403; the fine frame by *Formigine*, with a poor copy of the painting, is the original). — 2nd Chapel on the left, St. Francis, by *Guercino*.



The *Via Santo Stefano* farther on is bordered by fine palaces: No. 43 *Palazzo Ranuzzi*, by Triachini, No. 56 *Pal. Trotti*, now *Rossi* (Pl. 57; G, 6).

From the end of the *Via S. Stefano*, near the gate, the *Via del Baraccano* (Pl. G, H, 7) leads to the right to the church of **Madonna del Baraccano**, which possesses a fine portico by *Ag. Barelli* (1677) and contains a faded fresco by *Cossa*, the Virgin with *Giov. Benvoglio I.* and his wife *Maria Vinciguerra* (1472). The frame-work surrounding the niche of the high-altar is by *Properzia de' Rossi*.

At the beginning of the *VIA MAZZINI* (Pl. F, G, H, 5), opposite the *Torre Garisenda*, at the corner of the *Via San Vitale*, is the church of **San Bartolomeo di Porta Ravegnana** (Pl. F, 4), erected in 1516-30 by *Formigine*, with a handsome colonnade. In the interior, remodelled by *G. B. Natali* in 1655, are ceiling-paintings by *Angelo Colonna*. At the 4th altar on the right is an Annunciation, one of the best works of *Franc. Albani* (1632), and beside it are a Nativity and a Flight to Egypt, by the same master; in the 5th chapel on the left is a *Madonna*, by *Guido Reni*.

Farther on in the *Via Mazzini*, on the right, No. 19, is the old inner façade of the 13th cent. *Palazzo Isolani* (Pl. 47a; restored 1877), with a projecting upper story, resting upon oaken beams. — Opposite, on the left, No. 24, is the —

**Pal. Sampieri** (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*', adorned with admirable frescoes from the myth of *Hercules* by the *Carracci* (1593) and *Guercino*. The other paintings it contains are of little value (fee 1½ fr.).

2nd R. Frescoes on the ceiling: *Hercules contending with Jupiter*; right wall, *Ceres seeking Proserpine*, by *Lod. Carracci*. — 3rd R. On the ceiling: The path to virtue is difficult; right wall, *Giant struck by lightning*, both by *Annib. Carracci*. — 4th R. Ceiling: *Hercules and Atlas*; wall on the right, *Hercules and Cacus*, by *Agost. Carracci*. — 5th R. Ceiling-painting: *Hercules and Antæus*, by *Guercino*. — 6th R. Ceiling-painting: *Genius of strength*, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59; No. 26) was erected by the great composer in 1825, and adorned with inscriptions from *Cicero* and *Virgil*.

The fine Gothic church of **Santa Maria dei Servi** (Pl. G, 5), built by *Fra Andrea Manfredi* in 1383 et seq., with a fore-court and a portico borne by remarkably thin columns placed very far apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

INTERIOR. 2nd altar on the left: *Franc. Albani*, *Christ and Mary Magdalen*; over the adjacent side-portal is the tomb of *Lod. Gozzadini* (d. 1536), in stucco, by *Giov. Zacchi*. 6th altar: *Innocenzo da Imola*, *Annunciation*, in an old frame. — Over the high-altar, by *Montorsoli* (1561), *Christ risen from the Dead*, and *Mary and St. John*, below (l.) *Adam*, (r.) *Moses*, at the back the portrait of the donor. — In the choir-ambulatory, to the left, are the tomb of a cardinal, in the style of *Jac. della Quercia*, and the tomb of *Jac. and Andr. Grato* (1504); to the right, is a (repainted) terracotta relief, representing the *Madonna and SS. Lawrence and Eustace* with two angels, by *Vincenzo Onofri*, 1503.

**Santi Vitale ed Agricola** (Pl. 23; G, 4), in the Via San Vitale, said to have been consecrated in 428 by St. Petronius, has been repeatedly restored. The large chapel on the left contains an altarpiece (covered) by *Fr. Francia*. Adjoining is the ancient crypt (restored in 1891) of the church of *San Vitale in Arena*. — Opposite (No. 23) is the *Palazzo Cloetta*, formerly *Fantuzzi* (Pl. 40; G, 4), built by Formigine (1517-22), with a superb staircase by P. Canali.

The northernmost of the streets radiating from the leaning towers is the *VIA ZAMBONI* (Pl. F, G, H, 3, 4), to the right in which is (No. 13) the effective and well-proportioned *Pal. Malvezzi-Medici* (Pl. 49; F, 4), built by Bart. Triacchini in 1560. — On the left is (No. 20) the handsome *Pal. Magnani-Salem* (Pl. 48), by Dom. Tibaldi (1576-87), with admirable frescoes (History of Romulus) by the Carracci. No. 22, adjoining, is the *Pal. Malvezzi-Campeggi* (Pl. 50), by Formigine (1522), with an interesting court.

Opposite, in the small *PIAZZA ROSSINI*, which is named after the celebrated composer, who attended the neighbouring Liceo Rossini (Pl. 26; music-school) in 1807-10, is —

**San Giacomo Maggiore** (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting, with a fine portico erected in 1477-81. The interior, altered in 1493-1509, contains several good pictures.

In the 5th Chapel on the right: *Bart. Pusserotti*, Madonna enthroned, with five saints and the donor. 7th Chapel, Marriage of St. Catharine, by *Innocenzo da Imola* (1536), in a fine Renaissance frame by *Formigine*; 11th Chapel, erected by *Pellegrino Tibaldi*, and decorated by him with frescoes. — The 3rd chapel in the retro-choir contains a gilded altar with a Coronation of the Virgin and numerous saints, by *Jacopo di Paolo* (1420); to the left, on the wall, a large painted crucifix by *Simone de' Crocefissi* (1370). The 6th CAP. BENTIVOGLIO (1486) paved with coloured and glazed tiles, contains a \*Madonna, with angelic musicians and four saints (1499), the finest work of *Fr. Francia*. In the lunette above is a Vision of St. John (Rev. xvii, 1-8) by *Lor. Costa*. At the sides are frescoes by *Lorenzo Costa*, representing the Triumph of life and death, after Petrarch, on the left, and the \*Madonna enthroned with the Bentivoglio family, on the right (1488; earliest known work of this master). The frescoes above are by unknown artists. The equestrian relief of *Annibale Bentivoglio* (d. 1445), on the right, is ascribed to *Niccolò dell' Arca* (1458); to the right, by the chapel-entrance, is a small relief-portrait of *Giovanni II. Bentivoglio* (1497), perhaps by *Vinc. Onofri*. Opposite, in the ambulatory, the \*Monument of *Antonio Bentivoglio* (d. 1435) by *Jacopo della Quercia*.

The sacristan keeps the keys of the adjacent oratory of **Santa Cecilia** (Pl. 4; F, 4), an oblong edifice erected about 1504-6 for *Giovanni II. Bentivoglio*. The fine frescoes (restored in 1874) are by *Lor. Costa*, *Franc. Francia*, and their pupils.

To the left: \*1. *Franc. Francia*, Marriage of St. Cecilia with the pagan nobleman Valerian; 2. *Lor. Costa*, St. Urbanus converting Valerian; 3. *Ces. Tamarocci*, Baptism of Valerian; 4. *G. M. Chiodarolo*, Angel crowning SS. Cecilia and Valerian; 5. *Amico Aspertini*, Martyrdom of SS. Valerian and Tiburtius. — To the right: 1. *Am. Aspertini*, Burial of SS. Valerian and Tiburtius, with the Castle of Sant' Angelo in the background (much injured); 2. *Chiodarolo*, Vindication of St. Cecilia before the Roman prefect; 3. *Tamarocci*, Martyrdom of St. Cecilia in the oil-cask; \*4. *Costa*, St. Cecilia bestowing alms; 5. *Fr. Francia*, Burial of St. Cecilia.

Opposite, on the right side of the street, is the —

**Old University** (Pl. G, 3, 4; comp. p. 388), the old *Palazzo Poggi*, which was built by *Pellegrino Tibaldi* and has a court by *Bart. Tria-chini*. This palace has been occupied by the university from 1803, but since 1905 it has accommodated only the *Library*, and in the tower (1725; view) the *Observatory*. The five faculties, attended by about 1500 students, and the scientific collections of the University now occupy new buildings (comp. p. 404).

The extensive **University Library** (adm., see p. 388) contains about 200,000 vols. and 5000 M-S. Among the MSS. are the oldest codex of *Lactantius*, a *Dante MS.* of the 14th cent., letters from *Voltaire* to *Frederick the Great*, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna in 1776, died at Naples in 1849), was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

We next proceed to the old Jesuits' College, at *Via Belle Arti* No. 54, containing the —

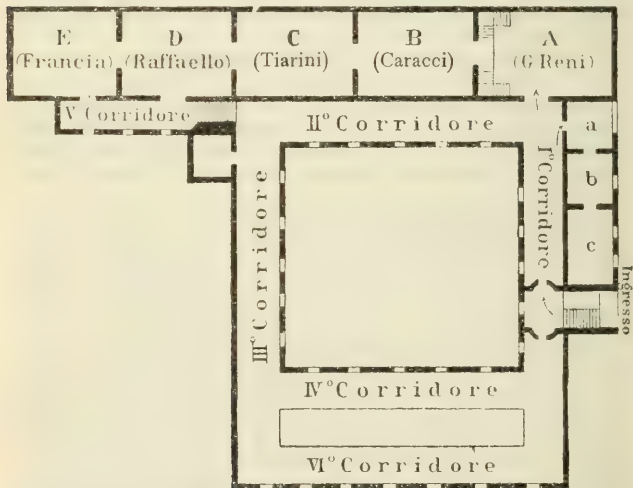
**Accademia di Belle Arti** (Pl. G, 3). On the groundfloor are casts and works of modern art. On the first floor (r.) is the valuable \***PICTURE GALLERY**, or *Reale Pinacoteca*. Adm., see p. 388 (ticket-office on the first floor). Catalogue (1900), 1 fr. Director, *Prof. A. Guadagnini*.

The visitor imbued with the modern taste for the period of the Renaissance will find little attraction in the works of the SEVENTEENTH CENTURY, which form the chief boast of this gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco-painting the works of these Bolognese eclectics (see p. 390) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school: No. 134, *Madonna della Pietà*, remarkable for its masterly grouping, which again occurs in No. 136, the *Crucifixion*, and places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the *Massacre of the Innocents*, exceptionally harmonious and dignified in character; No. 139, *Sant' Andrea Corsini*, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the *Ecce Homo* which was so popular in the 17th century. The most interesting work of *Ludovico Carracci* is probably No. 45, the *Nativity of the Baptist*. *Annibale Carracci's* *Madonna and saints* (No. 36) has the merit of stately architectural arrangement. The *Communion of St. Jerome* (No. 34) by *Agostino Carracci* is very inferior to *Domenichino's* treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from pleasing, but *Guercino's* *Madonna with the two Carthusian monks* (No. 13) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the EARLIER PERIOD of Italian art. Thus No. 78, a *Madonna enthroned* by *Fr. Francia*, bears important witness to *Francia's* artistic relation with *Lorenzo Costa*. The two early masters of *Raphael* are not unfavourably represented; *Timoteo Viri* by a *Mary Magdalen* (No. 204; a late work) and *Pietro Perugino* by a *Madonna in clouds* (No. 197). — The gem of the gallery, however, is *RAPHAEL'S ST. CECILIA* (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distri-

bution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

We turn to the right from the ticket-office and traverse CORRIDOR I, which contains paintings by Bolognese masters of the second half of the 17th and of the 18th cent. (the three rooms on the right, see p. 404). Straight in front of us, at the end of the corridor, is —

Room A (*Sala di Guido*), containing prominent works of *Guido Reni* (p. 390). To the right of the entrance, \*137. Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 138. Madonna del Rosario, painted on silk in 1630 (as a procession-



flag); 140. St. Sebastian; \*\*134. Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (painted in 1616 for the Town Council, who presented the painter with a valuable gold chain and medal, in addition to his remuneration); 139. Sant' Andrea Corsini; \*136. Crucifixion, with the Madonna, Mary Magdalen, and St. John; \*135. Massacre of the Innocents. — In this room also are: *Franc. Albani*, 2. Baptism, 3. Madonna del Rosario; 566. *Carlo Cignani*, Madonna with saints. By the approach to the next room: 142. *Guido Reni*, Chalk drawing for the 'Ecce Homo'; 30. *Simone Cantarini*, Portrait of Guido Reni. On a stand in the middle of the room: 360. *Niccolò da Foligno*, Adoration of the Child, with the Annunciation on the back.

Room B (*Sala dei Carracci*). To the right: 12. *Guercino*, St.

William of Aquitaine receiving the robe of the order from St. Felix; 43. *Lod. Carracci*, Transfiguration; 206. *Domenichino*, Martyrdom of St. Agnes; 36. *Ann. Carracci*, Madonna on clouds, with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Carracci*, Assumption; 47. *Lod. Carracci*, Conversion of Paul; 13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; 55. *Giac. Cavedone*, Madonna on clouds, with saints; *Lod. Carracci*, 48. Madonna with SS. Jerome and Francis, 45. Birth of the Baptist; 34. *Ag. Carracci*, Communion of St. Jerome; *Domenichino*, 207. Madonna of the Rosary, 208. Death of St. Peter Martyr.

ROOM C (*Sala del Tiarini*) contains works by the *Procaccini* (p. 133), and by *Pellegrino Tibaldi*, *Al. Tiarini* (182. Descent from the Cross), and other Bolognese contemporaries of the Carracci.

ROOM D (*Sala di Raffaello*). To the right: 210. Studio-copy of *Raphael's* Youthful St. John (p. 492); 116. *Parmigianino*, Madonna, with SS. Margaret, Jerome, and Augustine.

\*152. *Raphael*, St. Cecilia surrounded by four other saints, ordered in 1513 by Cardinal Lorenzo Pucci for the church of San Giovanni in Monte (p. 393), but probably not painted before 1515. It was at Paris from 1796 to 1815, where it was transferred from panel to canvas, being much 'restored' in the process.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it in song. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalen, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand SS. John the Evangelist and Augustine (or Petronius?). . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalen's dress is of a violet colour. The toning down and blending of the ground-tints is effected through the two saints in the background, who thus fulfill the same function in regard to the colouring that they do with respect to the expression and composition'. — *Prof. A. Springer's 'Raffaël und Michelangelo'*.

89. *Innoc. da Imola*, St. Michael; 198. *Giorgio Vasari*, Banquet of Gregory I. (1540); \*197. *Pietro Perugino*, Madonna in glory, with SS. Michael, John, Catharine, and Apollonia; 61. *Cima da Conegliano*, Madonna (in an old frame).

ROOM E (*Sala del Francia*), with important works by *Francesco Francia* (p. 389): 371. Annunciation, with SS. John the Evangelist, Francis, George, and Bernard (1500); 499. Madonna and St. Francis of Assisi; 83. Christ mourned over by angels; 586. Two niello



works in silver by Francia, specimens of the Pax used in the celebration of the mass; 82. Adoration of the Shepherds, Holy Family, and Crucifixion, in a fine landscape; 370. Madonna enthroned, with SS. Paul and Francis (a late work); 80. Madonna enthroned, with SS. Augustine, John the Baptist, George, and Stephen; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Adoration of the Child (1499); \*78. Madonna enthroned, with six saints, an angelic musician, and the donor (1494; early work); 372. Crucifixion with several saints (by the entrance). Also in this room are: 84. *Giac. Francia*, Holy Family, with four saints; no number, *Marco Zoppo*, St. Jerome; 204. *Timoteo Viti*, Mary Magdalen (1508); 297. *Amico Aspertini*, Adoration of the Child (ca. 1495; early work); *Lor. Costa*, 65. St. Petronius supported by SS. Francis of Assisi and Thomas Aquinas (1502), 376. Marriage of the Virgin; 64. *Franc. Cossa*, Madonna with St. Petronius, St. John, and the donor, chief work of this rare old-Ferrarese master (1474). — We now proceed to the left to —

CORRIDOR V, containing chiefly old paintings. Opposite the passage: 102. *Giotto*, Madonna, with SS. Peter and Paul and the archangels Michael and Gabriel, an altar-piece in three sections from the church degli Angioli. On the end-wall: 205. *Ant. and Bart. Vivarini*, Madonna enthroned, with saints, in a rich Gothic frame (1450). — We descend a few steps and enter —

CORRIDOR II. To the left: 53. *Lod. Carracci*, St. Rochus; 14. *Guercino*, St. Peter Martyr.

CORRIDOR III: 651. *Caravaggio*, Daughter of Herodias; 676. *Luca Giordano*, Pietà.

CORRIDOR IV: 275. *Ant. Raphael Mengs*, Portrait of Clement XIII. — Parallel with this corridor is —

CORRIDOR VI, containing a rich collection of engravings and wood-cuts.

Of the three Rooms adjoining Corridor I, the first contains a number of small pictures by old masters. On the entrance-wall: 562. *Bart. Passarotti*, Madonna and saints; 563. *Garofalo*, Holy Family; 564. *Ortolano* (?), Madonna with angelic musicians. — The two other rooms contain modern pictures.

The *Geological Museum* (Pl. G, H, 3), Via Zamboni 65, contains interesting fossils from the neighbourhood of Bologna, a collection of prehistoric anthropological curiosities, etc. — Of the new university-buildings the *Mineralogical Institute*, with a museum, is situated at the end of the Via Zamboni, to the left, the *Anatomical* and the *Physical Institute* in the Via Irnerio, which here diverges to the W.

Traversing the Via Belle Arti (p. 401), we next reach the imposing *Pal. Bentivoglio* (Pl. 36; F, 3), erected in 1620 (?). — A little to the S.W., in the PIAZZA SAN MARTINO, is the Carmelite church of **San Martino** (Pl. E, F, 3), in the Gothic style (1313). The façade of 1491-1500 was reconstructed in 1879 by *Gius. Modenesi*.

1st Chapel on the left: \*Enthroned Madonna, with SS. Rochus, Bernardine, Anthony, and Sebastian, by *Fr. Francia*; above, a Pietà, below, Christ bearing the Cross. The window above represents St. James of Compostella, after a cartoon by *Fr. Francia*. Last altar to the left, an Assumption and a Resurrection in the lunette, by *Lor. Costa* (?); 5th altar on the right, *Amico Aspertini*, Madonna with SS. Lucy and Nicholas. Adjoining the sacristy-door is the tomb of the scholar Beroaldus, with his bust, by *Vincenzo Onofri* (1501).

On the N. side of the town, inside the walls and on the former site of the *Castello di Galliera*, rises the slight eminence of **La Montagnola** (Pl. E, F, 1, 2), a promenade adorned with some bronzes by *Diego Sarti*. The *Arena del Pallone* (p. 387) is situated here. To the W. is the *Scalea della Montagnola*, a handsome flight of steps, built in 1893-96 by Tito Azzolini, descending to the *Via dell' Indipendenza* (p. 396) and to the *Porta Galliera* (Pl. E, 1). — On the S. is the *Piazza dell' Otto Agosto*, where the Austrians were attacked in 1848 by the Bolognese and compelled to evacuate the town. A few paces to the S.W., in the *Via dell' Indipendenza*, is an equestrian statue of *Garibaldi*, by *Ces. Zocchi* (1900).

Between the *Porta Santo Stefano* and the *Porta Castiglione* (tramways see p. 387) is the beautiful public park of the **Giardini Margherita** (Pl. H, G, 7), extending to the foot of the hills and now the favourite promenade of the Bolognese. The park contains a pond (rowing-boats). On the E. side is a music pavilion (concerts, see p. 387).

Immediately to the left, outside the *Porta Castiglione*, is **Santa Maria della Misericordia** (Pl. F, 7; rebuilt after 1473), the church of the brotherhood mentioned on p. 477.

INTERIOR (when closed ring at the door to the right). 2nd chapel on the right, stained glass designed by *Francia*, Madonna and the Saviour; last chapel on the right, window, John the Baptist, by the same. Above the high-altar a figure of Christ, and at the sides Madonna and Angel of the Annunciation, by *Lor. Costa* (1499). At the 3rd altar on the left, *G. M. Crespi*, St. Nepomuk; 2nd altar to the left, *Bagnacavallo*, Madonna in clouds, two saints below (the master's best work).

The *Strada Castiglione* (Pl. F, 7), or the *Via Panoramica di San Michele*, which leads to the left from the tramway-terminus outside the *Porta d'Azeglio* (Pl. D, 7), ascends in 10 min. to **San Michele in Bosco** (440 ft.; comp. Map, p. 406), an Olivetan monastery dating from 1437 (suppressed in 1797), now an *Orthopaedic Institute*. From the front of the church fine view of Bologna and the plain. To visit the interior, apply to the 'Dimostratore', to the right of the church (fee 1/2 fr.). The church, rebuilt after 1514, has a fine portal by *Bald. Peruzzi* (1523); the aisleless interior contains remains of frescoes by *Bagnacavallo* and others. The cloisters are adorned with frescoes by the *Carracci* and their pupils, from the history of SS. Benedict, Cecilia, and Valerian, unfortunately much injured. — At the crossing of the roads near S. Michele lies the *Villa Revedin*.

which is shown in the absence of the proprietor; its grounds command charming views.

A few paces from the tramway-station (p. 405) near the former Porta d'Azeglio the steep Via del Monte (Pl. C, B, 7) ascends to the ( $\frac{1}{4}$  hr.) *Villa Mezzaratta* (590 ft.; fine views; adm. free). Close by is the little church of *Sant' Apollonia*, containing Bolognese frescoes of the 14th cent. (closed).

About  $1\frac{1}{4}$  M. outside the former PORTA SANT' ISAIA (Pl. A, 4), to the W. of the town, on the electric tramway-line (p. 387) to Meloncello (see below), is situated the **Certosa** (formerly a Carthusian monastery), erected in 1333, and consecrated in 1801 as a *Campo Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869, since which date the cemetery has been enlarged by the addition of new cloisters and magnificent colonnades. Open daily 8-6 (in winter 9-4). The entrance is on the E. side, 3 min. from the tramway-station; guide desirable;  $\frac{1}{2}$ -1 fr. to the custodian (dimostratore).

The church contains a few paintings by *Elisabetta Sirani* and *Bart. Cesi*, and wood-carving of 1539 and 1611. — At the beginning of the CLOISTERS are ancient tombstones from suppressed churches, arranged according to centuries. Then, modern monuments, including many illustrious names such as those of the philologist *Gaspar Garatoni* (d. 1817) and *Clotilda Tambroni* (d. 1817; p. 389). The principal families of the town also possess vaults here; thus the monument of *Letizia Murat Pepoli* (1802-59), with a statue of her father Joachim Murat, King of Naples ('propugnatore dell' italica indipendenza'), executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors: *Mezzofanti*, *Galvani*, *Costa*, *Mattei* (teacher of Rossini), etc. — The *Forno Crematorio* is interesting.

On the *Monte della Guardia*, an eminence 3 M. to the S.W. of the PORTA SARAGOZZA (Pl. A, 6), rises the handsome pilgrimage church of the **Madonna di San Luca** (950 ft.), erected by *Dotti* in 1723 et seq., and so called from an ancient picture of the Virgin, ascribed to St. Luke and brought from Constantinople in 1160. The hill is ascended in about  $\frac{3}{4}$  hr. by a series of *Arcades*, consisting of 666 arches with numerous chapels, constructed in 1674-1739, and 2 M. in length. They begin a short way beyond the gate and send a branch to the Campo Santo (see above). Electric tramway (p. 387) from the Piazza Vitt. Emanuele or steam-tramway (p. 387) from the Piazza Malpighi to *Meloncello* at the foot of the hill. Thence the steps may be avoided by following the road along the arcades. A better road ascends to the left into the valley of the *Rio Ravone*,  $\frac{1}{2}$  M. outside the Porta Saragozza, making a wide curve past *Monte Albano*. The \*View, particularly from the S. ascent to the portal of the church and from the dome, now used as an observatory (staircase from the roof of the church; adm. 30 c.), is remarkably fine and extends from the Apennines to the Adriatic. The precincts of the church and the adjacent intrenchments, now used for military purposes, are not accessible.







The HIGHROAD FROM BOLOGNA TO FLORENCE (63½ M.), constructed in 1762, leaving the former city by the *Porta Santo Stefano* (Pl. H, 7), leads through the valley of the *Savena* to (9½ M.) *Pianoro*, and thence ascends viâ (18½ M.) *Loiano* (2360 ft.) and (23½ M.) *Monghidoro* (2705 ft.) to the (28 M.) *Passo della Raticosa* (3175 ft.). It then leads through the upper valley of the *Santerno* to (28½ M.) *Pietramala* (a little to the E. of which are the subterranean fires known as the *Fuochi di Pietramala*) and along the E. slopes of the *Monte Beni* (4124 ft.) to (32½ M.) *Covigliato* (2860 ft.; Alb. Covigliato, pens., incl. wine, 8-10 fr., open mid-June to mid-Sept.), a summer-resort of the Florentines, at the base of the *Sasso di Castro* (4190 ft.). Thence we cross the (36½ M.) *Passo della Futa* (2960 ft.) and enter the valley of the *Sieve*, in which, beyond *Barberino di Mugello*, a side-road diverges for *San Piero a Sieve* (p. 421). The main road follows a hilly course viâ (56 M.) *Vaglia* (p. 421) and *Pratolino* (p. 557) to (63½ M.) Florence (p. 457).

A BRANCH-LINE (37½ M. in 2½ 3 hrs.) runs to the N.W. from Bologna to *Poggio Rusco* (p. 264), viâ (26½ M.) *San Felice sul Panaro* (p. 376).

## 57. From Bologna to Florence viâ Pistoia.

82½ M. RAILWAY in 3¼-6 hrs. (fares 15 fr. 45, 10 fr. 80, 6 fr. 95 c.; express 17 fr., 11 fr. 90 c.). A dining-car is attached to the 'lightning express'. — A boldly-constructed line, with fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

*Bologna*, see p. 386. — The train crosses the *Reno* and follows the left bank, skirting the slope of the *Monte della Guardia* (p. 406). On an island in the *Reno*, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

3 M. *Borgo Panigale*. Near (6 M.) *Casalecchio di Reno* the army of Giovanni I. Bentivoglio was defeated by Gian Galeazzo Visconti in 1402, and in 1511 that of Pope Julius II. under the Duke of Urbino, by the French. Steam-tramway, see p. 387.

The valley of the *Reno* contracts. — 12 M. *Sasso* (425 ft.).

A picturesque HIGHROAD leads from *Sasso* over the Apennines to (49 M.) *Prato*. The road at first ascends to the S. in the valley of the brook *Setta*, from which a subterranean aqueduct, constructed by Augustus and restored in 1881, leads to Bologna. The chief places on the road are (7 M.) *Vado* (480 ft.), *Lagaro* (17½ M.; 1310 ft.), and (25 M.) *Castiglione dei Pepoli* (2265 ft.; diligence twice daily to *Prato* in 5¼ 5½ hrs.), where we quit the valley and begin to ascend to the (26½ M.) *Serra* (2625 ft.), the crest of the ridge.

On the S. side, on the ridge of the *Montepiano*, lies the village of (30½ M.) *Montepiano* (2255 ft.; \*Alb.-Pens. *Gemmi*, pens. incl. wine 5-7 fr.; Pens. de *Londres*), a favourite summer-resort in a finely wooded neighbourhood. The road now descends in many windings into the valley of the *Fiumenta*, and reaches *San Quirico di Vernio* (885 ft.; Alb. della Posta), usually known as *Vernio*, in a picturesque situation.

Below *Vernio* begins the picturesque and industrious *Val di Bisenzio* in which the road passes (36½ M.) *Mercatate* (810 ft.; rustic inn), *Vaiano* (43 M.; 540 ft.), *Briglia*, *Santa Lucia* (where we traverse a gorge known as *Il Cavalciotto*), and *Coiano* (250 ft.). — 49 M. *Prato*, see p. 455.

17 M. *Marzabotto*, with the *Villa Aria* (important art-collections) and the remains of an Etruscan town and necropolis. Between this point and *Pracchia* there are 22 tunnels. — At (24 M.) *Vergato* the valley expands. 29 M. *Riola*; on the left rise the steep rocky peaks of *Mte. Ovolo* and *Mte. Vigese* (3580 ft.); a landslide from the latter

destroyed the village of *Vigo* in 1851. On the right bank of the Reno is the prettily situated castle of *Savignano*.

36½ M. *Bagni della Porretta* (1155 ft.; *Gr. Hôt. Porretta*, of the first class, *Hôt. Palazzina*, R. 2-4 fr., well spoken of, both open in summer only; *Alb. di Roma*, with good restaurant, R. 2-4 fr.; *Pens. Brunetti*), a village with frequented sulphureous springs and baths (*Stabilimenti Bovi*, *Puzzola*, and *Porretta Vecchia*). Attractive walks to the (¼ hr.) *Madonna del Ponte* and to (4 hrs.) *Pracchia*.

Beyond Porretta the line enters a narrow and romantic ravine of the Reno, from the sides of which numerous waterfalls are precipitated, particularly in spring.

46 M. *Pracchia* (2020 ft.; *Locanda L'Appennino*; *Alb. Orlicaia*, R. 3 fr., well spoken of), the highest point on the line.

*Pracchia* is the starting-point for the ascent of the *Corno alle Scale* (6320 ft.). We drive to (½ hr.) *Gavinana* (*Alb. Ferruccio*) and thence, starting early in the morning, ascend via *Crocicchio* and *Maceglia* to the (¾ hr.) summit. We return to *Maceglia* via the *Rifugio Duca degli Abruzzi* and the little *Lago Scaffaiolo* (5755 ft.).

A post-omnibus runs twice daily from *Pracchia* to (13 M.) *Cutigliano* (2225 ft.; *Alb. Capello d'Orlando*, clean; *Pension Pendini*, 7-9 fr.; *Pens. Tandelli*; *Pens. Orsi*), a convenient centre for excursions, via (¾ M.) *Pontepetri*, where it reaches the old Apennine road connecting Florence and Modena (p. 372), and (½ M.) *San Marcello Pistoiese* (2045 ft.; *Alb. della Posta*, well spoken of; *Engl. Ch. serv.*). The road then continues to ascend to (½ M.) *Boscolungo* (*Hôtel Bellini*, very fair; *Alb. Cimone*, plain but good; *Alb. Orsatti*), and to the *Passo dell' Abetone* (4555 ft.), where the *Gran Albergo dell' Abetone* (R. 3½, déj. 2½, D. 4½, pens. 12 fr.; open in summer only) lies in the midst of a fine forest. This is the starting-point for the ascent of *Monte Cimone* (7103 ft.; 4-5 hrs.; guide, *Beppino Ferrari*, etc.), the highest summit of the Northern Apennines, commanding fine views. It is also a starting-point for numerous shorter excursions (*Monte Maiori*, ¾ hr.; *Libro Aperto*, ½-2 hrs.; *Tre Potenze*, 2 hrs.; *Monte Rondinaio*, *Lago Santo*, etc.). — From *Abetone* via *Fiumalbo* to (½ M.) *Pievepelago* (Modena), see p. 376.

*Boscolungo* is about ½ hrs.' drive from *Pracchia*, and 7 hrs. from *Pistoia* (via *Pontepetri*, see above). A road also leads to it from the *Bagni di Lucca* (comp. p. 449).

Beyond *Pracchia* the train crosses the watershed of the Adriatic and the Tyrrhenian Sea by a tunnel about ⅔ M. in length, and then enters the valley of the *Ombrone* (p. 440), which is traversed by a lofty viaduct. Between this point and *Pistoia* there are viaducts and tunnels in constant succession. Beautiful \*Views. — Beyond (½ M.) *Corbezzoli* a view is at length revealed of the lovely and populous plains of Tuscany, and of *Pistoia* far below.

61½ M. *Pistoia* (p. 450). — From *Pistoia* to *Florence*, see p. 454.

## 58. From Bologna to Ravenna.

52 M. RAILWAY in 2¼-3 hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.; return-ticket, 14 fr. 2½, 9 fr. 95 c.). The train follows the main line to Faenza, Ancona, and Brindisi as far as *Castel Bolognese*, whence *Ravenna* is reached by a branch-line (change of carriages usually necessary).

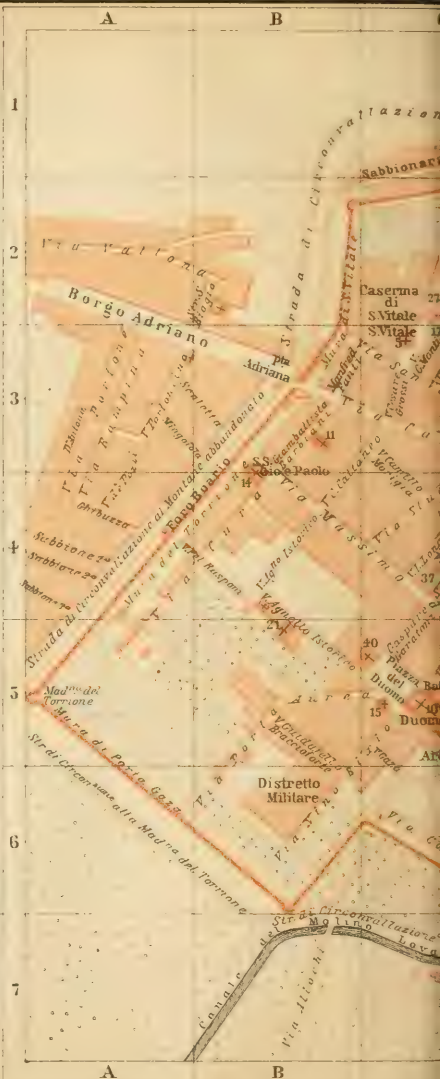
The train follows the direction of the *Via Emilia* (p. 356). — 7 M. *Mirandola-Ozzano*. — 15 M. *Castel San Pietro d'Emilia*



# RAVENNA

1 : 11 150  
0 100 200 300  
Metri

1. Accademia di Belle Arti Chiese	D.5.
2 di S. Agata	D.6.
3 di S. Apollinare Nuovo	E.15.
4 di S. Giovanni Evangelista	F.4.
5 di S. Vitale	C.3.
6 Battistero	C.5.
7 dei SS. Nicandro e Marcelliano	D.34.
8 di S. Croce	C.2.
9 di S. Domenico	C.4.
10 Duomo	C.5.
11 di S. Eufemia	B.3.
12 di S. Francesco	D.5.
13 di S. Giovanni Battista	D.3.
14 dei SS. Gio: e Paolo	B.34.
15 S. Gaustina	C.5.
16 di S. Maddalena	D.5.
17 di S. M.ª Maggiore	C.3.
18 di S. M.ª di Porto	F.6.
19 di S. M.ª dei Suffragi	D.4.
20 S. Michele in Africisco	D.4.
21 dei Cappuccini	B.4.5.
22 Oratorio di S. M.ª in Cosmedin	E.4.
23 dello Spirito Santo S. Teodoro	E.34.
24 di S. Vittore	D.2.
25 Congregazione di Carità	D.4.
26 Convento di S. Chiara	F.5.
27 Mausoleo di Galla Placidia	C.2.
28 Ospedale civile	E.F.4.
Palazzi:	
29. Annescoorte	C.5.
30. Municipale	D.4.
31. Ginanni-Fantuzzi	C.5.
32. Governativo	D.4.
33. Lovatelli	D.7.
34. Cassa di Risparmio	D.4.
35. Rasponi ora Albergo Berini	D.5.
36.     antico Balbi	C.5.
37.     Dalle Teste	C.4.
38. Spreti ora Argelli	D.3.
39. di Teodorico	E.5.
40. Seminario Arcivescovile	C.5.
41. Sepolcro di Dante Alighieri	D.5.
42. Torre Comunale	D.3.
43. Teatro Comunale Alighieri	D.4.





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D Colonna di Gaston de Foix E

F S. Apollinare S. Maria in Porto

G Riggio





(230 ft.), with a château built by the Bolognese in the 13th cent., on the *Sillaro*.

21½ M. **Imola** (140 ft.; *Alb. d'Italia*; *Caffè Grande*), on the *Santerno*, an ancient town with 12,100 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but it is mentioned as *Imolae* as early as the 8th century. In 1480, after a chequered career, the town, along with Forlì, came into the possession of Girol. Riario, nephew of Pope Sixtus IV., and after his assassination (1488) it was held by his widow, Catharine Sforza, until her expulsion by Cesare Borgia in 1499.

The completely modernized *Cathedral of San Cassiano* contains the tomb of St. Petrus Chrysologus, Archbishop of Ravenna (d. 449), who was born at Imola. — The handsome *Palace of Catharine Sforza*, with its rustica façade, is in the Via Cavour. The princess is buried in the ancient church of *L'Osservanza*. — Other interesting edifices are the *Palazzo Paterlini* (now the Banca Popolare), a reduced copy of the Pal. Strozzi at Florence, the sumptuous portal of the church of *San Domenico*, and the handsome early-Renaissance *Ospedale Vecchio* (ca. 1480).

The little church of *Madonna del Piratello*, near the town, has a campanile attributed to Bramante.

The train then crosses the *Santerno* to (26 M.) **Castel Bolognese** (135 ft.; *Locanda alla Stella*; *Rail. Restaurant*, poor), an ancient stronghold of the Bolognese, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Hence to *Fuenza*, see p. 420.

The line to Ravenna next passes (30 M.) *Solarolo*, in the Municipio of which is a relief of the Madonna by *Franc. di Simone*, of Florence. — 35 M. **Lugo**, with 12,900 inhab. and a castle (Rocca) of the 15-16th cent., is the junction of a line to *Lavezzola* (14½ M.; p. 386), viâ *Massalombarda*. — 38 M. *Bagnacavallo* (36 ft.), with 3700 inhab.; in the parish church (Pieve), founded in the 5th cent., are the remains of a 7th cent. ciborium and old frescoes of the 14th century. — 52 M. **Ravenna**.

**Ravenna.** — **Hotels** (bargain advisable). GRAND HÔTEL BYRON (Pl. 35; D, 5), Via Mazzini, with trattoria and garden, R. 4-6, B. 1½, omn. 1 fr., variously judged; SPADA D'ORO E SAN MARCO (Pl. a; D, 4), Via Farini, with trattoria, R. 2½-3, omn. ¾ fr., clean; ALB. ROMA, Piazza Vitt. Emanuele (Pl. D, 4), with café-restaurant, R. from 2 fr.; ALB. CAPPELLO, Via Rattazzi 9, well spoken of; ALB. CENTRALE, Via Urbano, with good trattoria, R. from 1¼ fr.; UNIONE, Via Sant' Agnese, unpretending. Mosquitoes troublesome in summer.

**Cafés.** *Caffè Roma*, *Caffè del Risorgimento* (with bedrooms), in the Piazza Vitt. Emanuele; *Caffè Byron*, Piazza Byron, tolerable.

**Cabs:** per drive 1, two-horse 1½ fr. (at night 30 c. extra); first hour 2 or 2½ fr., each additional ½ hr. 1 or 1¼ fr.; beyond the town 2 fr. 20 c or 4 fr. per hour.

**Steamboat** to Trieste, once a week (in 1905 on Wed. at 5 p.m.), fares 12 or 8½ fr.

**Photographs.** *Ricci*, Via Farini 14. — **Post Office** (Pl. D, 4), Piazza Alighieri.

**Principal Attractions** (1-1½ day): \*Baptistery of the Orthodox (p. 412), Cathedral (p. 412), Archiepiscopal Chapel (p. 413), Museum (p. 413), San Vitale (p. 415), \*Mausoleum of Galla Placidia (p. 416), \*Sant' Apollinare Nuovo (p. 417), Mausoleum of Theodoric (p. 418), \*Sant' Apollinare in Classe (p. 419). The churches are closed from 12 to 2 p.m. Visitors with little time should hire a cab.

*Ravenna* (13 ft.), formerly the capital of a province, now largely deserted, with 11,700 inhab., is situated in a somewhat marshy depression near the united rivers (*Fiumi Riuniti*) *Montone* (the Roman *Utiis*) and *Ronco* (the Roman *Bedesis*). It was originally a town on the Lagune and a seaport, like Venice, but is now nearly 5 M. distant from the sea and is connected with *Porto Corsini*, its foreport (founded in 1736), by the *Canale Corsini* (6 M. long) only, a narrow channel, beginning at the small new harbour opposite the station (*Darsëna*; Pl. G, 3, 4).

Ravenna, one of the most ancient towns in Italy, probably owes its earliest importance to the invasion of Italy by the Celts, when the Umbrians and Etruscans, fleeing from the mainland to the Lagune, settled here. It was an early ally of the Romans, but as a punishment for espousing the cause of Marius it was incorporated with Gallia Cisalpina, and sank to the level of a provincial town. Augustus was the first to recognize the advantageous situation of Ravenna. He enlarged the *Portus Classis* till it could accommodate 250 sail, and appointed it the headquarters of the Adriatic fleet; an arsenal and large ship-building yards were established in the new town of *Classis*, which rapidly extended, while the industrial suburb of *Caesarea* sprang up on the *Via Caesarea*, the road uniting the two towns. When the lagoon began to be filled up by the deposits of the rivers, Ravenna and *Classis* were both surrounded by walls. The situation of Ravenna was, however, still regarded as so impregnable that in 402, amid the dangers of the barbarian invasion, the *Emp. Honorius* transferred his residence thither from Rome. In 439, during the regency of his sister *Galla Placidia* (d. 450), widow of the Visigothic king *Athaulf* (d. 415) and *Constantius III.* (d. 421), and mother of *Valentinian III.*, the brilliant imperial city was erected into an archiepiscopal see. According to the legend, Christianity had been introduced in 44 A.D., by *St. Apollinaris*, a disciple of St. Peter. After the fall of the Western Empire the town was taken by the Herulian *Odoacer*, King of Italy, and again in 493 by *Theodoric the Great* (d. 526), King of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 539. It then became the seat of the exarch or governor of the Eastern Roman or Greek Emperors, but in spite of the numerous privileges lavished on its church by Justinian and his successors, it fell rapidly into decay. The Lombards razed the town of *Classis* to the ground, and in 751 their duke *Aistulph* banished Eutychius, the last exarch, and took possession of Ravenna. Shortly afterwards, however, it was retaken by *Pepin*, King of the Franks, and handed over to the pope, along with the whole of the former exarchate (755). The papal rule was at first entirely nominal, for the archbishops, who assumed the title of exarchs, also succeeded in making themselves masters of a great part of the Romagna. At a later period Ravenna was usually to be found on the side of the German emperors. In 1297 the Ghibelline *Polenta* family, of whom favourable mention is made by *Dante*, obtained the supreme power, and in 1318 they added also the title of duke. In 1441 Ravenna came into the possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by *Pope Julius II.*; and in 1512, after the battle

of Ravenna (p. 420), it was plundered by the victorious French army and lost its prosperity for ever. Thenceforward until 1797, and again in 1815-60, it belonged to the *States of the Church*. In Aug., 1849, Garibaldi found refuge at Ravenna from the pursuing Austrians, while his wife Anita succumbed to the fatigues of the flight.

In the History of **Early Christian Art** of the 5-8th century, Ravenna is the most important place in Italy next to Rome. While most of the other Italian cities fell into decay after the barbarian invasion, Ravenna saw new and imposing structures rising in her midst at that period. The connection of Roman and Byzantine art may best be studied at Ravenna. Here, as at Constantinople, also formerly the centre of a brilliant architectural period, the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also dome-structures, which form a link between Byzantine and some of the churches of N. Italy and the cathedral at Aix-la-Chapelle. The ancient BUILDINGS of Ravenna belong to three different periods, the first being that of Honorius and his sister Galla Placidia, 402-450 (*Cathedral, Sant' Agata, San Giovanni Evangelista, San Giovanni Battista, Mausoleum of Galla Placidia, Archiepiscopal Chapel, Baptistery of the Orthodox, and San Francesco*); the second a Gothic period from 493 to about 539 (*Cathedral of the Arians or Sant' Apollinare Nuovo, Spirito Santo, Baptistery of the Arians or Santa Maria in Cosmedin, and the Mausoleum of Theodoric*); and the third a Byzantine period from 539 onwards (*San Vitale and Sant' Apollinare in Classe, both begun in the preceding period, and the so-called Palace of Theodoric*). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed anterior structure, in possessing columns expressly designed for their object (by Byzantine architects in Istria) instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls (*Palace of Theodoric; Sant' Apollinare in Classe*). This last feature appears also in Diocletian's buildings at Salona. Round campanili, detached from the churches, begin to appear about the 9th century. Transepts are wanting, as also was probably the case originally in most of the Roman basilicas. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — **MOSAIC PAINTING** was also extensively practised at Ravenna. The earlier symbolism (*Baptistery of the Orthodox, Mausoleum of Galla Placidia*) was gradually abandoned for the historical Christian style (*Sant' Apollinare Nuovo, San Vitale*), but at the same time the fidelity to nature became less and the designs became stiff and conventional. At this period, too, the costly but stiff costumes, and the ceremonial air of the Byzantine court, began to affect the designs, thus preparing the way for the later Byzantine style. — The traveller will also have an opportunity here of examining **SARCOPHAGI, IVORY CARVING** (*Throne of Archbp. Maximian, p. 413*), **STUCCO RELIEFS** (*Baptistery of the Orthodox, p. 412*), and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carlovingian era.

*Lord Byron*, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821; see p. 414).

From the station (Pl. G, 3), in front of which rises a statue to the Italian patriot *L. C. Farini*, Dictator of the Emilia in 1860, we pass the Piazza Anita Garibaldi, with the church of San Giovanni Evangelista (p. 417), and crossing the Corso Giuseppe Garibaldi (to the right, Spirito Santo and the Baptistery of the Arians,

p. 417), proceed straight on through the *Via Farini* to the *PIAZZA VITTORIO EMANUELE* (Pl. D, 4), in the centre of the town. In front of the *Palazzo Municipale* (Pl. 30; built in 1681), in this piazza, rise two lofty *Columns* erected by Pietro Lombardi in 1483 for the Venetian government, bearing statues of SS. Apollinaris and Vitalis (1630). Adjoining is a *Colonnade* of eight columns of granite, perhaps a fragment of the church of Sant' Andrea dei Goti, built by Theodoric the Great and pulled down in 1457. The king's monogram is discernible on four of the capitals. — A little to the N., at the end of the *Via Tredici Giugno*, to the left, is the *Torre Comunale* (Pl. 42; D, 3), a tower of the 11th or 12th century.

Behind the town-hall is the *Piazza Venti Settembre* (Pl. C, 4), with a granite column, erected in 1609. — The *Via Gioacchino Rasponi* leads hence to the S.W. to the *PIAZZA DEL DUOMO*, in which stand a granite column of 1605 and the —

**Cathedral** (Pl. C, 5) of *Sant' Orso*, or *Basilica Ursiana*, built in 1734-44 on the site of a church founded by Bishop Ursus (d. 396). The present building consists of nave and aisles with transept, surmounted by a dome above the crossing. The campanile and the (inaccessible) crypt are the only relics of the ancient church.

**INTERIOR.** 2nd Chapel on the right: sarcophagus of SS. Exuperantius and Maximianus (6th cent.). In the S. TRANSEPT is the chapel of the Madonna del Sudore, built in 1630-59 and containing two early-Christian marble sarcophagi, said to be those of SS. Barbatian and Reginald. The CHOIR contains a marble sarcophagus with the remains of nine bishops of early date; to the right the *Croce di Sant' Agnello*, a silver cross of the 6th cent. (frequently restored), with figures of 37 bishops and 3 archbishops (the reliefs in the centre of the 16th cent.). — In the LEFT AISLE, on each side, are several marble slabs with figures of animals, birds, and fishes, dating from the 6th cent., being fragments of a pulpit ('ambo') erected by Archbishop Agnellus (556-569), with the inscription 'Servus Christi Agnellus episcopus hunc pyrgum fecit'. Choir-screen panels of the 5th cent. have been let into the floor. — In the lunette above the entrance to the sacristy, to the right, \*Elijah in the desert, fed by the angel, a fresco by *Guido Reni*. — The chapel of the Holy Sacrament (1612) in the N. TRANSEPT contains the Shower of Manna, also by *Guido Reni*; the frescoes on the ceiling, Christ in glory, are by his pupils.

Adjoining the Cathedral is the —

\***Baptistry of the Orthodox** (*Battistero degli Ortodossi*; Pl. C 5), or *San Giovanni in Fonte*, an octagonal structure, with a cupola, constructed of clay-vessels. According to Corrado Ricci, this was originally part of a Roman bath, converted to Christian uses by Archbp. Neon (449-452). The building was restored in 1865-85. Custodian, *Via del Battistero* 2 (fee 30 c.).

The **INTERIOR**, the pavement of which has been raised nearly 10 ft., contains two arcades, one above the other. The cupola is decorated with \**Mosaics* of the 5th cent. (partly restored), the best and most ancient at Ravenna, representing the Baptism of Christ (with a beard) with the river-god of the Jordan on a gold ground and the twelve Apostles on a blue ground. Under these runs a broad frieze, on which, between the groups of light columns, are represented four altars with the open books of the gospels, and thrones with crosses. The upper arcades of the wall are adorned with sixteen figures of prophets (?), and architectonic enrichments, in stucco.



On the lower section of the wall are admirable mosaics of gold festoons on a blue ground with statues of prophets (?) at the corners. The large font in white marble and porphyry is of the 16th cent., but its parapet is ancient. — In the niches are an altar and a Bacchic vase.

On the first floor of the **Archiepiscopal Palace** (Pl. C, 5), restored in the 16th cent., is the **Cappella di San Pier Crisologo** (p. 409), a square vaulted chamber of the 5th cent. (fee 30-50 c.).

The vaulting is adorned with ancient *Mosaics*; in the arches, saints; in the centre, on the groining, four angels holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ as a young man without beard. The Madonna and two saints over the altar were originally in the cathedral. The so-called "Throne of Archbishop Maximian (346-552), which, however, is more probably a throne presented by Pietro Orseolo II., Doge of Venice, to the Emp. Otto III. in 1001 and brought by the latter to Ravenna (comp. p. 411). The throne is adorned with reliefs in ivory, representing John the Baptist in the centre in front, the four Evangelists on the right and left, the history of Joseph (in ten graphic reliefs) at the sides, and the life of Christ on the back, in 7 (originally 16) scenes. The scenes are surrounded with charming ornamentation (animals in rich foliage).

The *Sala Lapidaria*, or anteroom, contains ancient and early-mediaeval inscriptions; a Roman torso in porphyry; a "Relief with children, a fragment of the frieze of the temple of Neptune (p. 416); the cope of the canonized bishop St. Johannes Angeloptes (?), perhaps dating from the 9th cent.; and an Easter Calendar from 532 to 626. — The **archiepiscopal Archives** comprise about 11,000 documents on parchment.

On the right (No. 3), at the beginning of the Via Alfredo Baccarini, leading to the Porta San Mamante, is the **Accademia di Belle Arti** (Pl. D, 5), founded in 1827 (open 9-2; ring at the gate, 50 c.; director, V. Guaccimanni).

The **PICTURE GALLERY** chiefly contains pictures by masters of the place, such as two Madonnas by *Niccolò Rondinelli*; a Crucifixion, Nativity, Descent from the Cross, and several portraits by *Luca Longhi* (1577-80); pictures by his son *Francesco*. The following may also be mentioned: *Guercino*, St. Romuald; *Al. Tiarini*, St. John; *C. Cignani*, St. Benedict. — Among the other contents of the Academy are a large ancient mosaic found at Sant' Apollinare in Classe in 1875; the "Monument with recumbent statue of Guidarello Guidarelli, 'guerrier Ravennate' (d. 1501), by *Tullio Lombardi*; Eudymion, by *Canova*; a bust of St. Apollinaris by *Thorvaldsen*; many casts from the antique.

In the same street, No. 5, is the secularised Camaldulensian monastery of **Classe**, built in 1515 et seq. by the monks of Sant' Apollinare in Classe Fuori. It now contains the **MUNICIPAL COLLECTIONS** (*Biblioteca e Museo*; Pl. D, 6).

On the groundfloor is the **Museo Nazionale** (adm. on week-days 9-3, Sun. & holidays, 9-12, free; no catalogue).

We first enter the fine **CLOISTERS**, built by *Giulio Morelli* of Florence in the 17th cent., which contain Greek, Etruscan, Roman, and Byzantine inscriptions and fragments of Roman buildings and statues. E. Walk: 229. Relief representing the Apotheosis of Augustus, with the seated figure of Roma to the left and figures of Julius Caesar, Augustus, and Claudius; fragment of the same work, with procession of sacrificial animals. N. Walk: 64. Tomb-relief of the Longidiena family — We now enter (to the right) the **VESTIBULE OF THE REFECTORY**, with a bust of Pope Innocent X. by *Bernini*. — In the **REFECTORY** are furniture, a collection of coins and medals, and a fresco of the Wedding at Cana, by *Luca Longhi* (1580).

In the **CORRIDOR** leading to the church are remains of sarcophagi, inscriptions, and mosaics from the churches of Ravenna.

The old CONVENT CHURCH OF SAN ROMUALDO, restored by *Luca Danesi* in the baroque style in 1630, with its fine altars adorned with rare marbles, contains early-Christian, Byzantine, mediæval, and Renaissance sculptures in marble: 533. Early Christian sarcophagus-reliefs of the 5th cent. (Christ in the act of benediction, Raising of Lazarus, Daniel in the Lions' Den); 651. *Ant. Braccio*, Seated figure of Pope Clement XII. (1738), transferred hither from the Piazza Vitt. Emanuele in 1867. The large porphyry basin was brought hither from the Mausoleum of Theodoric (p. 418). — Adjacent are small and tasteful CLOISTERS, brought from Santa Maria in Porto in 1886, and containing some terracottas, etc.

The former SACRISTY contains the main part of the collections. In the middle, Case 1. Parts of a Byzantine set of jewels, found in 1879 in the crypt of San Francesco; remains of a costly \*Suit of gold armour, inlaid with Oriental garnets, probably Theodoric's, found in the Darsena in 1854; Case 2. Works in ivory. On the walls: embroidery, wood-carvings, bronzes, fine majolica, terracottas, etc. — A SIDE ROOM contains Egyptian, early Italic, and Roman antiquities.

On the first floor is the *Biblioteca Comunale* (admission daily, 10-2, except on Sundays and holidays), founded in 1707, containing 72,000 vols. (including 700 incunabula) and 1000 MSS. Among the latter are the celebrated MS. of *Aristophanes* of the 10th cent.; one of *Dante* of 1369; letters of *Cicero* of the 15th cent.; commentary of *Benvenuto da Imola*; prayer-book of *Mary Stuart*, with miniatures; *Visitors' Book from the Tomb of Dante*. The rare editions include the *Decretals of Boniface VIII.*, printed by Fust at Mayence in 1465. Here also is shown the chest (re-discovered in 1865), in which the bones of Dante were preserved since 1677 (see p. 415).

The *Tower*, which is used as a meteorological observatory, affords a fine panorama.

**Sant' Agāta** (Pl. D 6; entrance Via Mazzini 46), a basilica consisting of nave and aisles with an inner vestibule, dates originally from the 5th cent. but was almost entirely rebuilt, including the round campanile, in 1476-94. In 1893 it was restored in the original style. It contains beautiful antique marble columns and an ancient ambo, or pulpit, shaped like the hollowed drum of a column.

A little to the N. is the small Piazza Byron (Pl. D. 5), at the corner of which is the Hôtel Byron (Pl. 35), formerly the *Palazzo Rasponi*, occupied from June, 1819, to Oct., 1821, by Lord Byron (p. 411), as the memorial tablet records.

The neighbouring church of **San Francesco** (Pl. D, 5), formerly *S. Pietro Maggiore*, is said to have been founded by St. Petrus Chrysologus (p. 409), but is now entirely modernised (1793) with the exception of the tower and the crypt. It has belonged to the Franciscans since 1261.

The INTERIOR consists of nave and aisles, with 22 columns of coloured marble. Unpleasing modern ceiling. At the entrance are several ancient tombstones; on the right that of Ostasio da Polenta, of 1396; on the left that of Enrico Alfieri, who died in 1405, at the age of 92, as general of the Franciscans, below which is a Christian sarcophagus of the 4th century. The Cappella del Crocefisso, the 2nd on the right, contains two columns of Greek marble and handsome pilasters of the 15th century. In the chapel on the right of the choir is the alleged sarcophagus of the bishop St. Liberius (374-378). At the end of the left aisle is the fine Renaissance monument of Luffo Numai, by *Tom. Flamberti* (1509). The crypt is generally under water.

Adjoining the church on the left is **Dante's Tomb** (Pl. 41; D, 5). The poet died at Ravenna, where he enjoyed the protection of Guido

da Polenta, on 13th Sept., 1321, at the age of 56, and was temporarily interred in the narthex of the church of San Francesco.

In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro Lombardi*, but it was practically rebuilt in 1780. It is a square structure with a dome, embellished with medallions of the poet's teachers and patrons (Virgil, Brunetto Latini, Can Grande della Scala, and Guido da Polenta); opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph composed by *Bern. Canaccio* in 1367: —

*Jura Monarchiae, Superos, Phlegethonta lacusque  
Lustrando cecini, voluerunt fata quousque,  
Sed quia pars cessit melioribus hospita castris,  
A(u)ctoremque suum petiit felicior astris,  
Hic claudor Dantes, patriis extorris ab oris,  
Quem genuit parvi Florentia mater amoris.*

To the right of the tomb is the so-called *Sepolcreto di Braccioforte*, a small court with eleven *Early Christian Sarcophagi*, some of which, however, were found elsewhere. The largest (4th cent.) has a representation of Christ between St. Peter and St. Paul, with the Annunciation and Visitation at the sides.

A little to the N. of the Piazza Venti Settembre (p. 412) is the church of SAN DOMENICO (Pl. C, 3, 4), founded in 1269 and rebuilt by *G. B. Contini* about 1700; it is adorned with four paintings by *N. Rondinelli*. — In the Via Cura, to the S. of the Porta Adriana, is the picturesque little church of *Santi Giovanni e Paolo* (Pl. B. 3, 4), of ancient foundation, but rebuilt by Dom. Barbiani in 1758; the lower part of the tower belonged to the original edifice. An ambo of 596 in the interior resembles that in the cathedral (p. 412).

\*\**San Vitale* (Pl. C, 3) was erected under the superintendence of *Julianus Argentarius* ('the treasurer') by Archbp. Ecclesius (526-534) on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. The church, which was probably originally the court-church, is octagonal (38 yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side. The vestibule adjoining the church obliquely on the W. side was originally flanked by two towers, of which that on the S. was replaced at an early date by a campanile, restored in 1688.

The INTERIOR, remodelled in 1580-40, was restored by *Corrado Ricci* in 1893-1902 and freed from inappropriate additions, with the exception of the baroque frescoes by *Serafino Barozzi* and others in the dome. It is divided by eight massive pillars into a central space and a surrounding ambulatory. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched lights. The lower parts of the pillars are still incrustated with their original coating of rare marble ('*Affricano*'). The upper columns have capitals of several pieces. The lower columns fine trapezium-capitals (perhaps the earliest in Ravenna). The pavement has been raised about 2½ ft. in the course of centuries.

The CHOIR is adorned with admirable *Mosaics*, which are however inferior in style to those of earlier date in the Baptistery of the Orthodox (p. 412) and to those of the Mausoleum of Galla Placidia (p. 416): Christ

enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left St. Ecclesius with the church itself. Below, (l.) Emp. Justinian with the Archbp. Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. Above these, under the windows, are represented Jerusalem (on the left) and Bethlehem (on the right). Above, on the side-walls, the four Evangelists sitting, beneath them, Jeremiah (on the left) and Isaiah (on the right) standing. On the left in the centre, the three angels entertained by Abraham, Sarah at the door, and sacrifice of Isaac. On the right, in the central scene, an altar with bread and wine; at the sides, the blood-sacrifice of Abel and the bloodless offering of Melchisedech. Beside it, Moses as a shepherd; above, Moses putting off his shoes before the burning bush. In the archway, busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius, sons of St. Vitalis. The beautiful *Altar* of translucent Oriental alabaster, intended to be illumined by lights placed within it, was reconstructed in 1898. — At the entrance to the choir, two Roman \**Reliefs* from a frieze in a temple of Neptune, representing his throne with three putti holding shells and tridents.

In the AMBULATORY, which was adorned in 1902-3 with old marble slabs, are placed two early-Christian sarcophagi. — At the N.W. angle are traces of the old winding-staircase that led to the Women's Gallery (*Matronaeum*) in the N. tower. From the gallery, which is now reached by a modern staircase to the left of the choir, we may enter the campanile, near which an archway with ancient stucco ornamentation (6th cent.) has been preserved.

The Cappella Sancta Sanctorum, restored in 1901, now contains an early-Christian sarcophagus of the 5th cent., with reliefs (Daniel in the Lions' Den, Adoration of the Mazi, Raising of Lazarus), afterwards used as the tomb of the Greek Exarch Isaac (d. 641).

The custodian of San Vitale (30 c.) keeps the key of the —

\***Mausoleum of Galla Placidia** (Pl. 27; C, 2), now *Santi Nazario e Celso*, founded about 440 by that Empress (p. 410) beside the church of *Santa Croce*, the anterior half of which was pulled down in 1602. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The INTERIOR (restored in 1898), the pavement of which is about 5 ft. above the original level, was lined with costly marble slabs in 1901-2, and is adorned with beautiful \**Mosaics* of the 5th cent., on a dark blue ground: in the dome, a Latin cross between the symbols of the four Evangelists; in the four arches eight apostles, between whom are doves drinking out of a vase (resembling the celebrated mosaic at the Capitol); under the vaulting of the right and left transept are the other four apostles in gilded mosaic; beside them in the lunettes are stags at a spring. Over the door is \*Christ as a young shepherd, with long hair; opposite is the triumph of Christian faith, in which St. Laurence is committing to the flames an open book, probably heretical; the adjacent cabinet contains the gospels. — Behind is the large marble *Sarcophagus of Galla Placidia* (d. 450, gutted by fire in 1577), in which, according to a mediæval tradition, the Empress was interred in a sitting posture. The other marble sarcophagi (also empty) are said to be those of the emperors Constantius III. and Valentinian III.

The church of *Santa Maria Maggiore* (Pl. 17; C, 3), also founded by Archbp. Ecclesius (p. 415), was rebuilt in 1671, the only relics of the original church being the columns and the campanile.

**San Giovanni Battista** (Pl. D, 3; entrance Via Girol. Rossi), erected by *Baduarius* for Galla Placidia (?), was almost entirely rebuilt after 1683 by *Pietro Grossi*. The substructions of the tower and the interior columns belong to the original church.

In the N.E. corner of the town is the *Rocca di Brancalione*



(Pl. F, 2), the old castle of Ravenna, built after 1457 by the Venetians and partially taken down in 1735.

The CORSO GIUSEPPE GARIBALDI (Pl. E, F, 2-6) leads to the N. to the Porta Serrata (thence to the *Mausoleum of Theodoric*, see p. 418), and to the S. to —

**Spirito Santo** (Pl. E, 3, 4; entrance in the Via Paolo Costa), or *San Teodoro*, erected by Theodoric for the Arian bishops, but rebuilt in the 16th century. It is a flat-roofed basilica, with a vestibule at the W. entrance and a Renaissance portal, and is adorned with fourteen columns of coloured marble in the interior. In the 1st chapel on the left is an ancient marble pulpit — The sacristan (in the house No. 8) also keeps the key of the adjacent **Baptistery of the Arians**, afterwards the oratory of *Santa Maria in Cosmedin*, but originally the octagonal hall of a Roman bathing-establishment.

The octagonal dome is adorned with *Mosaics* of the 6th cent. (freely restored): in the centre, Baptism of Christ; on the left, the river-god of the Jordan, surrounded by the Apostles. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the Casa di Droedone, the adjoining house on the left.

In the Piazza Anita Garibaldi (p. 411) is the church of —

**San Giovanni Evangelista** (Pl. F, 4), erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, but almost wholly rebuilt in 1747, except the tower (11th cent.). The court in front has retained the form of the ancient atrium. Above the beautiful Gothic portal of the latter (1316) are reliefs in allusion to the foundation of the church.

The INTERIOR (if closed, knock at the door), with its unpleasing barrel vaulting, consists of nave and aisles borne by twenty-four antique columns. The pavement has been raised by about 6 ft. The vaulting of the 4th chapel on the left is adorned with frescoes (retouched) of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *GiOTTO* (who had come to Ravenna between 1317 and 1320 on a visit to his friend Dante). In the closed chapel of St. Bartholomew (left of choir) are remains of a rude *Mosaic Pavement* of 1213, representing scenes from the Third Crusade. The crypt contains the ancient altar of the church (5th cent.).

**\*Sant' Apollinare Nuovo** (Pl. E, 4, 5), a basilica erected after 500 by Theodoric the Great as an Arian cathedral, was in 560 converted by the Archbishop St. Agnellus into a Roman Catholic church (*St. Martinus in Coelo aureo*). It has borne its present name since the 8th or 9th century. The campanile is old. The atrium and apse were removed in the 16th and 18th cent., but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling, however, was modernized in 1611.

The INTERIOR contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting *Mosaics* of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, afterwards frequently restored (most recently in 1898-99): on the left the town of Classis with its Roman buildings, the sea and ships, and twenty-two virgins with the Magi approaching the Madonna enthroned between angels (the E. half badly restored); on the right the city of Ravenna with its churches (still without towers) and



the palace of Theodoric, and twenty-six saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the 16 single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side, are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ (without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — The last chapel (*Cappella delle Reliquie*) on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal throne, perforated marble screens which belonged to the ambo of the nave, and on the wall a portrait of Justinian in mosaic, badly restored in 1863. At the altar are four porphyry columns from the ancient ciborium.

At the corner of the *Via Alberoni*, a few paces to the S. of *S. Apollinare Nuovo*, some remains of the **Palace of Theodoric** (Pl. 39; E, 5) are still extant, unless indeed, as is perhaps more probable, these date from an addition erected as barracks in the time of the exarchs.

The remains include a narrow façade with round-arched blind arcades and with a central niche (exedra) in the upper story (disengaged in 1898 and at the same time freely restored), a colonnade in two stories, the bases of two round towers, etc. (key kept by the sacristan of *S. Apollinare*; fee 30-50 c.). — The palace was plundered by Belisarius in 539, and in 784 its treasures of art and most of its columns were removed to *Aix-la-Chapelle* by Charlemagne. The palace and its gardens extended E. to the *Viale Pallavicino*, and down to 1098 the sea adjoined it at the back. The massive principal tower was standing until 1295.

Still farther to the S. is **Santa Maria in Porto** (Pl. F, 6), erected in 1553 et seq. from the remnants of *San Lorenzo in Cæsarea* (p. 410), and embellished with ornamentations from *Santa Maria in Porto Fuori* (p. 419); it was restored in 1895-96. The façade dates from 1784. The church consists of nave and aisles with transept and an octagonal dome, the roof borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a Byzantine marble relief of the Virgin (10th cent.?). — The adjacent *Monastery*, now a barrack, has fine Renaissance cloisters and a handsome loggia of 1508-14, the latter restored in 1903-4. — In the *Ippodromo*, behind the church, a fragment of the town-wall (6th cent.) is preserved.

About  $\frac{1}{2}$  M. to the E. of the *Porta Serrata* (Pl. D, E, 1; p. 417), beyond the railway, is the **\*Mausoleum of Theodoric the Great** (Pl. G, 1), or *Santa Maria della Rotonda*, as it was called after the remains of the heretic were scattered and the church became an orthodox Catholic place of worship. In the middle ages it was the church of the adjoining Benedictine monastery and the Pantheon of Ravenna, but it was disengaged again from the surrounding buildings in 1719. Probably erected by Theodoric himself (about 520), it is a two-storied structure of decagonal shape in the style of the ancient Roman tombs, and the flat dome, 36 ft. in diameter, consists

of a single huge block of Istrian rock, which is said to weigh 470 tons. Some remains of the colonnade which encircled the somewhat re-treating upper story are now preserved in the interior. The sub-structure is from time to time under water; the upper part is approached by a double staircase of marble (1774).

About 2 M. to the N.E. of the rail. station, on the Canale Corsini (p. 410) and at the beginning of the Pineta (p. 420), is the *Cimitero Monumentale*, laid out since 1879 (fine monuments).

About 2 M. from the *Porta Nuova* (Pl. F, 7), and not far from the ancient harbour of Ravenna, which has been entirely silted up since the 18th cent., is the church of **Santa Maria in Porto Fuori**, a basilica with open roof, erected by the Blessed Pietro degli Onesti ('Pietro il Peccatore') in 1096 et seq. The left aisle contains an ancient Christian sarcophagus with the bones of the founder (d. 1119). The choir and the side-chapels contain beautiful frescoes by masters of the Rimini school (14th cent.). The massive substructures of the lofty square campanile (1173-87) are said to have belonged to an old lighthouse (faro). The church is mentioned by Dante (*Paradiso* xxr, 123).

No traveller should quit Ravenna without visiting the church of **SANT' APOLLINARE IN CLASSE**, situated 3 M. to the S.E. of the *Porta Nuova*. This may be done either by carriage (with one horse, there and back, about 3-4 fr.; comp. p. 409), or by the railway between Ravenna and Rimini (station, *Classe*; fares 60, 45, 30 c.). About halfway, both the road and the railway cross the *Fiumi Riuniti* (p. 410).

\***Sant' Apollinare in Classe Fuori**, erected under Archbishop Ursicinus (535-38) by *Julianus Argentarius* outside the gates of *Classis*, was consecrated in 549 by St. Maximian, afterwards belonged for a long period to a Camaldulensian monastery (comp. p. 413), and was restored in 1779. This is the largest and best-preserved of the basilicas still existing at Ravenna and was finally freed from encroaching buildings in 1900-4. It consists of a nave and aisles, with a vestibule at the W. end, and a handsome round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with indications of pilasters and arches. (For unlocking the doors, 50 c.)

The spacious INTERIOR (now almost destitute of colour) rests on twenty-four cipollino columns, and has an open roof added in the middle ages. The walls of the *Nave* and *Aisles*, which were stripped of their marble panelling by Sigismondo Malatesta in 1449, have been adorned since the 18th cent. with portraits of bishops and archbishops of Ravenna, an unbroken series of 131, from the first successor of St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops (5-8th cent.). A niche in the right aisle probably once contained the remains of St. Apollinaris. In the left aisle is an inscription relating to the penance performed here by Emp. Otho III. in 1001 at the instigation of St. Romuald. Farther on is an ancient capital used as a holy water basin. At the end of the aisle is the tabernacle of St. Eleucadius (9th cent.), with an altar of the 6th century. — The **NAVE** contains a marble altar, in the ancient fashion,

said to have been erected by St. Maximian. — The CRYPT (12th cent.), a kind of corridor in which the remains of St. Apollinaris were deposited in 1173, has an ancient bronze window-grating, seen from without. — Above the crypt is the broad flight of steps (restored in 1723) leading to the TRIBUNA, with the high-altar. The modern canopy of the latter is borne by four ancient columns of black and white Oriental marble. The two ends of the choir-bench terminate in the episcopal throne of St. Damianus (688 705), which has been sawn through. The apse is adorned with MOSAICS of the 6th and 7th cent. (restored): in the centre, a large cross on a blue ground with gilded stars, with the Transfiguration, at the sides, Moses and Elias, below whom is St. Apollinaris preaching to his flock; below, on the right, are the sacrifices of Abel, Melchisedech, and Abraham; on the left, the three brothers Constantine IV., Heraclius, and Tiberius, bestowing privileges on Archbishop Reparatus (ca. 671-77); between them are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The ROOD ARCH is also embellished with mosaics: in the centre a bust of Christ, at the sides the symbolical figures of the Evangelists, and below them twelve apostles (symbolized as sheep) hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or *La Pineta*, which existed in the time of Odoacer and has been extolled by Dante, Boccaccio, Dryden, and Byron, begins about  $1\frac{3}{4}$  M. beyond the church of S. Apollinare. The severe winter of 1879-80 and a conflagration seriously injured it.

About 2 M. to the S. of Ravenna, on the bank of the Ronco, rises the *Colonna di Gaston de Foix*, erected in 1557, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII. of France and Duke Alphonso I. of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell (p. 149).

Trajan built an *Aqueduct* ca. 18 $\frac{1}{2}$  M. long to supply Ravenna with water from the mountains near Teodorano. Some remains of this structure, which was restored by Theodoric, may be seen in dry weather in the bed of the Ronco at *San Bartolomeo*, a little above Ravenna.

*Railway from Ravenna to Ferrara*, see p. 386; *Light Railway to Forlì* (17 M. in  $1\frac{1}{2}$  hr.) and *Railway to Rimini*, see *Baedeker's Central Italy*.

## 59. From Ravenna (or Bologna) to Florence viâ Faenza.

94 M. RAILWAY in  $5\frac{1}{4}$ - $7\frac{3}{4}$  hrs. (fares 17 fr. 55, 12 fr. 30, 7 fr. 90 c.). Carriages are changed at Castel Bolognese and Faenza.

From Ravenna or Bologna to (26 M.) *Castel Bolognese*, see p. 409.

31 M. **Faenza** (115 ft.; *Corona*, near the Piazza Vitt. Emanuele, with *trattoria*, R. 1-2 fr., very fair; *Vittoria*), the *Faventia* of the ancient Boii, a pleasant town with 12,300 inhab., on the *Lamone* (the ancient *Anemo*), has given its name to a kind of majolica (fayence), the manufacture of which was at its zenith in the 15th and 16th cent. and has recently again been receiving attention.

The spacious Piazza Vittorio Emanuele is surrounded by the *Torre dell' Orologio*, the *Palazzo del Comune*, and the fine CATHEDRAL OF SAN PIETRO. The latter, a basilica with nave and aisles, was begun in 1474 by *Giuliano da Maiano* of Florence, and contains the tomb of St. Savinus, by *Benedetto da Maiano* (1472).

The Via Severoli leads to the right from the S.W. angle of the piazza to the secularized convent of *Santa Maria dell' Angelo*, on the

first floor of which is the PINACOTECA, with some good paintings, chiefly by artists of the Romagna, a few sculptures, and some fine majolica. The sculptures include a colossal group of the Virgin and the two SS. John, by *Alf. Lombardi*, a wooden statue of St. Jerome, by *Donatello*, and a marble bust of John the Baptist, probably by *Desiderio da Settignano*.

From *Faenza* to *Rimini* and *Ancona*, see *Baedeker's Central Italy*.

The RAILWAY TO FLORENCE describes a wide curve round *Faenza*, and by means of a short tunnel passes from the plain into the broad valley of the *Lamone* (p. 420), which it continues to ascend, frequently crossing the stream, to the ridge of the Apennines.

39½ M. *Brisighella* (375 ft.), a pleasant town with 5600 inhab., situated, with its pretty villas, on the left bank of the river on a mountain-slope crowned with a castle. The *Pieve del Todel* (8th cent.) contains Roman columns.

At (53 M.) *Marradi* (1075 ft.; *Locanda il Lamone*) the mountains approach nearer to each other. Between this point and *Borgo San Lorenzo* we traverse 32 tunnels. On the conical mountain-peak to the right is a ruined castle. 56 M. *Fantino-Palazzuolo*.

Beyond (59 M.) *Crespino* we enter the main tunnel of the line (2½ M. long; 5 min. transit), which pierces the ridge of the Apennines beneath the *Poggio Allocchi* (3345 ft.). The highest point of the line (1895 ft.) is reached in its middle. The line now rapidly descends and the long *Monzagnano Tunnel* (1¼ M.) brings us to the narrow, mountain-enclosed valley of the *Rozzolo*, which we soon quit by another series of tunnels to enter the valley of the *Elsa* at the church of *Madonna dei Tre Fiumi*.

Beyond (67½ M.) *Ronta* the train leaves the valley of the *Elsa*, and runs through a fertile hilly district to (71 M.) *Panicaglia*. The beds of several torrents are spanned by large bridges and viaducts.

72½ M. **Borgo San Lorenzo** (635 ft.; *Alb. del Sole*) is the chief place (5100 inhab.) in the *Mugello*, a beautiful wide valley, enclosed by lofty mountains, on the W. slope of the Central Apennines. The valley is watered by the *Sieve*, which joins the *Arno* at *Pontassieve* (p. 558).

The train crosses the stream a little before reaching (76 M.) *San Piero a Sieve* (p. 407), and then, following the monotonous valley of the *Carza*, ascends the S.W. longitudinal chain of the Apennines, which culminates in the *Monte Giovi* (3255 ft.) and the *Monte Morello* (3065 ft.; p. 554). — 80 M. *Vaglia*, on the highroad from *Bologna* to *Florence* (p. 407). Ascent of the *Monte Morello*, see p. 554; of the *Monte Senario*, p. 557. — Between the tunnels we catch a momentary glimpse to the left of the *Monte Senario*, with its convent (p. 557).

A tunnel, 2¼ M. in length, now pierces the E. spur of the *Monte Morello*, beyond which we reach (85 M.) *Montorsoli* (p. 557). — Farther on, to the right, is a view of the valley of the *Mugnone*,

with the lower part of the railway ; in the distance, Florence and its hills. We cross the Mugnone to —

89 M. *Le Caldine*, on the left bank. Below the station the valley contracts between the hills of *Monterinaldi*, on the right, and *Fiesole* (p. 555), on the left. We finally descend the right bank of the Mugnone to the well-tilled valley of the Arno.

94½ M. *Florence*, see p. 457.

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## VII. Tuscany.

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*Tuscany*, which covers an area of 9287 sq. M., and contains 2,567,200 inhab., is divided into eight provinces of very different sizes; viz. *Massa-Carrara*, 687 sq. M. in area, long an independent duchy and afterwards united with Modena down to 1859; *Lucca*, 575 sq. M. in area, also long independent, but incorporated with the duchy of Parma from 1814 to 1847; *Florence*, the largest province, 2267 sq. M. in area; *Leghorn*, the smallest, about 126 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile, in Florence 295, in Siena 127, and in Grosseto not more than 57. With the exception of the coast-districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The N. part, adjoining the *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malarial fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilised than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Tusci* or *Etrusci* (Greek *Tyrrhenians*). The excellent iron of Elba and the rich copper mines of Volterra afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an

early period, as for example at Athens and in Germany, where numerous discoveries of ancient Etruscan iron-work have been made. The art of navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 537), was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The *League of the Etruscan Towns*, which extended from the foot of the Alps to the Bay of Naples, was also instrumental in promoting civilisation, as it was the means of diffusing a knowledge of writing, as well as of the mechanical arts, and to some extent influenced even Latium and Rome itself. The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; and the beautiful valleys which now delight the eye of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B. C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilisation among their compatriots was performed by the Etruscans 2000 years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent. B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles wrested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies, and abundant grants of the Roman citizenship, the country was gradually Latinised, and the Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *a* (*chasa* for *casa*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua vulgaris*, *vulgare latinum*, *lingua toscana*) is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes, as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it; 'l'italiana è lingua letteraria, fu scritta sempre e non mai parlata' (*Foscolo*).

During the later imperial epoch the country formed the province of *Tuscia*, and was afterwards a Frankish county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities Pisa, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. In the 11th, 12th, and 13th centuries it

was by far the most important of the Tuscan cities, and while the citizens were commemorating their victories by the erection of imposing buildings, Florence had hardly begun to exist. Florence was first indebted for its progress to the fact that it lay on the great route from the north to Rome, and commanded the passage of the Arno. Under Otho the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens soon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with farther successes. 'While the rest of Italy was gradually suffering dismemberment and throwing off the trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus soon enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive commerce had in a great measure raised her above the narrow aims of her ancient life, she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy; and thus it was that she became the mistress of Tuscany'. (Leo). In 1350, among her other acquisitions, Florence gained possession of *Prato*, in 1351 of *Pistoia*, in 1405 of *Pisa*, in 1410 of *Cortona*, and in 1424 of the harbour of *Leghorn*. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the **Medici**, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine*, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilised, and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognised the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1530, with the aid of the arms of Emperor Charles V., the dynasty of the Medici was firmly established in the sovereignty of Florence. The wise *Duke Cosimo I.* (1537-74) extended his dominions considerably, particularly by the acquisition of Siena in 1557, which was ceded to him by the emperor. In 1569 he obtained from Pope Pius V., instead of the coveted title of King, that of Grand Duke (*granduca*) of Florence. He abdicated in favour of his son *Francesco* (1574-87). Francesco was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal. *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1670-1723) were the next princes. With *Giovanni Gaston*, who died in 1737, the house of Medici became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresia, the *Duke Francis Stephen of Lorraine* (1737-65), who by the Peace of Vienna (1735) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as Francis I., and in 1763 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the *Grand Duke Leopold*, who reigned on the same enlightened principles as his brother Joseph II., and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of Joseph II.

in 1790, Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the *Grand Duke Ferdinand III.* was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg, and afterwards Würzburg. Under the name of *Republic*, and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II. was reinstated, and in 1824 he was succeeded by his son *Leopold II.* (d. 1870), who was first banished by the revolution of 1849, and finally by that of 1859. By the plebiscite of 15th March, 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

## 60. Pisa.

The **Railway Station** (Pl. D, 7, below; *Restaurant*, déj. 2-3, D. 3-4 fr., incl. wine, very fair) is on the S. side of the town. Travellers who are compelled to hasten their visit may leave their luggage at the station, and (guide quite unnecessary) proceed on foot (20 min.), or drive (cab-tariff, see below) to the *Piazza del Duomo* (shortest route from the *Piazza Vittorio Emanuele*, Pl. D, 7, to the left across the *Piazza Sant' Antonio*, then along *Via Fibonacci* and across the *Ponte Solferino*).

**Hotels** (bargaining desirable; comp. p. xx). \***GRAND HÔTEL & HÔT. DE LONDRES** (Pl. a; D, 4), with lift and steam-heating, R. 3½-7, B. 1½, déj. 3½, D. 5, P. 8-12, omn. 1 fr.; \***ROYAL VICTORIA HOTEL** (Pl. b; D, 4), with lift, R. from 4, B. 1½, déj. 3, D. 5, pens. 10-12, omn. 1 fr., these two on the *Lungarno Regio*, in a fine situation; **GRAND HÔTEL MINERVA-TERMINUS** (Pl. d; D, 7), near the station, with lift and garden, R. 3-5, B. 1½, déj. 3, D. 5, pens. from 9, omn. ½ fr., very fair. — \***GR. HÔT. NETTUNO** (Pl. c; D, 4), *Lungarno Regio*, with lift and good restaurant, R. from 3, omn. ¾ fr.; **ALB.-RISTOR. LA CERVIA** (Pl. e; D, 3), in the narrow *Via Tavoliera*, R. from 2 fr., plain but good; **HÔT. WASHINGTON**, moderate; **ALB. MILANO E COMMERCIO** (Pl. f; D, 7), R. 3 fr.; **HÔTEL NATIONAL ET DES ÉTRANGERS** (Pl. g; D, 7), R. 1½-2½ fr.; **ALB. VENEZIA**, R. 2 fr., these three near the station, with restaurant, unpretending. — *Pension Di Prete*, *Lungarno Regio* 20, pens. 6½-7 fr., very fair. — Mosquitoes troublesome in summer.

**Restaurants.** *Ristor. al Dado*, *Lungarno Regio*; *Nettuno* (see above).

**Cafés.** *Ciardelli* (also confectioner's), *Lungarno Regio*; *Fratelli Pietromani*, *Lungarno Mediceo*, near the *Ponte di Mezzo*. — **Confectioner's & Tea-Room.** *Caffè Bazzel*, *Lungarno Regio*.

**Cabs.** *With one horse*: per drive in the town (incl. to or from the station) 80 c., at night 1 fr.; first ½ hr. 1 fr., each additional ½ hr. 80 c. Each trunk 20 c. *With two horses*, one-third more.

**Steam Tramways**, beginning at the *Stazione Tram* (Pl. C, D, 7), run to the W. via *San Piero a Grado* to *Marina* (p. 437), in ¾ hr. fares 80 c., 50 c.); and to the E. to *Pontedera* (p. 440), in ¼ hr.; a branch, diverging at *Navacchio* (p. 440), runs to the N. across the *Arno* to *Calci* (p. 437; from *Pisa* in ca. 1 hr.

**Post and Telegraph Office** (Pl. D, 4, 5), on the left bank of the river, below the *Ponte di Mezzo*.

**Physician.** *Dr. Layfield* (English), *Via Caecilia* 20. — **CHEMIST**, *Piccinini*, *Lungarno Regio* 1.

**Bookseller.** *Enr. Spoerri*, *Lungarno Regio* 9.

**Money Changers.** *Matteucci*, *Via Vitt. Emanuele*; *Supino*, *Borgo Largo* (Pl. D, 3).

**Sculptures in Marble.** *Barsanti*, *Lungarno Regio* 2 and *Piazza del Duomo* 3 (also photographs); *Rossi-Ciampolini*, *Lungarno Regio* 1 and *Via Santa Maria* 95.

**Baths.** In the *Piazza San Silvestro*; *Bagni Ceccherini* (Pl. B, 6), *Lungarno*.







## PISA

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| 2 Istit <sup>o</sup> femm <sup>e</sup> di S. Anna | D 2  |
| 3 Liceo & Ginnasio                                | E 4  |
| 4 Loggia de' Banchi                               | D 5  |
| 5 Palazzo del Comune                              | D 5  |
| 6 Palazzo Upezzinghi                              | CD 4 |
| 7 " Vitelli                                       | C 4  |
| 8 S. Matteo                                       | F 5  |

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**Theatres.** *Regio Teatro Nuovo* (Pl. E, 4). comparatively good operas, prices very moderate; *Politeama Pisano* (Pl. G, 6).

**English Church** (Pl. B, 5), Piazza S. Lucia; services at 8, 11, and 3 from Oct. to May: chaplain, *Rev. W. L. M. Law, B.A.*, English Church House.

— **Waldensian Church**, Via del Museo 9.

**Chief Attractions** (one day). *Cathedral* (p. 428); *Campanile* (p. 430); *Baptistery* (p. 429); *Campo Santo* (p. 430); *Museo Civico* (p. 431). — Tickets for the sights of the town (Campanile 30 c., Campo Santo 1 fr., Museo Civico 1 fr.; general ticket for all three 1 fr. 60 c.) may be obtained at the Royal Victoria Hotel, at Barsanti's, or at Rossi-Ciampolini's (see p. 426). Artists and students receive general tickets (50 c.) at the Archivio di Stato (p. 436). — The numerous guides and beggars in the Piazza del Duomo should be ignored.

*Pisa*, a quiet town with 27,200 inhab., the capital of a province, the see of an archbishop, and the seat of a university, is situated on both banks of the *Arno*, 6 M. from the sea and about 4 M. from the base of the *Monti Pisani* (p. 437). Its climate is moist and fairly mild, but the town has always had the reputation of being rainy. Good drinking-water is brought from the neighbourhood of *Asciano* (p. 437).

Pisa was the *Pisae* of the ancients, and once lay at the confluence of the *Arnus* and *Auser* (Serchio), which last has now an estuary of its own. It became a Roman colony in B.C. 180. Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, have disappeared with the exception of a few scanty relics of some *thermæ* ('*Bagni di Nerone*') near the Porta Lucca (Pl. D, 1; tablet). At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1025 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1030 and 1039 they again defeated the Saracens at Tunis, and in 1063 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands, and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from Spezia to Civit  Vecchia. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug., 1284 (p. 79), and the peace concluded in 1300 compelled them to evacuate Corsica and other possessions. In 1320 the pope invested the kings of Aragon with Sardinia, and Pisa was thus deprived of this important island also. The city was farther weakened by internal dissensions, and fell a victim to the ambition of the condottieri. In 1405 it was sold to Florence, but on the arrival of Charles VIII. (1494) it endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the **History of Art** Pisa occupied an important position at an early period, but was obliged to yield up its artistic precedence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany, owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly recur in the buildings. With the foundation of the CATHEDRAL of Pisa began the dawn of medi val Italian art. This church

is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of Santa Maria della Spina (1230), that of Santa Caterina (1253), and the Campo Santo (1278). In the 13th cent. Pisa was also important as a cradle of SCULPTURE, and gave birth to *Niccolò Pisano* (ca. 1206-80), a precursor of the Renaissance. Under what influences Niccolò was trained is uncertain, but there is a marked difference between his works, with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by *Bonannus*). His son, *Giovanni Pisano* (ca. 1250-ca. 1328), also noted as an architect, was no less famous than his father, whose antique style, however, he did not follow. Keen observation of nature and a highly picturesque style distinguish his works; his figures are charged with passionate movement and great dramatic force. *Arnolfo di Cambio* (1232 ca. 1301), pupil of Niccolò Pisano, and *Andrea Pisano* (1273-1348), pupil of Giovanni, form links between the art of Pisa and that of Florence. Pisa also boasted of possessing PAINTERS at an early period. The name of *Giunta da Pisa* (first half of the 13th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that *Cimabue* was invited from Florence to embellish the apse of the cathedral, indicates the decline of native art. The execution of the frescoes in the Campo Santo was committed partly to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to S. Tuscan masters. In the 15th cent. *Benozzo Gozzoli* (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by one of his most important works (p. 431).

The busiest part of the town and chief resort of visitors is the **Lungarno**, a series of broad and handsome quays, and particularly the sheltered *Lungarno Regio* (Pl. C, D, 4), on the N. side of the river. Churches and buildings in the Lungarno, see pp. 435, 436. — The river is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5); below it is the *Ponte Solferino* (Pl. B, C, 5), completed in 1875, while outside the town is the *Ponte di Ferro* (Pl. A, B, 6).

The chief boast of Pisa is the **\*\*PIAZZA DEL DUOMO** (Pl. B, 1), to which every visitor first directs his steps. The *Cathedral*, the *Leaning Tower*, the *Baptistery*, and the *Campo Santo* form a group of buildings without parallel, especially as it lies beyond the precincts of the town and therefore removed from its disturbing influences.

The **\*\*Cathedral**, erected after the great naval victory of the Pisans near Palermo (1063) by *Busketus* and *Rainaldus* in the Tuscan-Romanesque style, and consecrated by Pope Gelasius II. in 1118, was restored in 1597-1604 after a fire in 1595 which seriously damaged the nave. It is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 35½ yds. in breadth in the interior, and covered with an elliptical dome over the crossing. This remarkably perfect edifice is constructed entirely of white marble, ornamented with black and coloured bands. The most magnificent part is the **\*Façade**, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. It was imitated at Lucca, Pistoia, and other neighbouring cities. The ancient *Bronze*



*Gates*, destroyed in the fire of 1595, were replaced in 1606 by the present doors, with representations of Scriptural subjects, executed by *Giov. Caccini*, *Pietro Francavilla*, *Pietro Tacca*, and others. The only one of the old doors now existing, by *Bonannus* of Pisa (1180), representing 24 scenes from Scripture history, is in the *Crociera di San Ranieri*, or S. transept. The choir is also imposing. By the principal façade is the sarcophagus of *Busketus* (p. 428), with a curious inscription.

The *Interior* (usually entered by the last-mentioned door on the E. side, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered Renaissance ceiling, richly gilded, of a date subsequent to the fire; the aisles are vaulted, and above them run triforia which cross the transept to the choir.

NAVE. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. WALL, near the principal entrance, among them that of Archb. Rinuccini (d. 1582), by *Pietro Tacca*, to the left, and that of Archb. Giuliano de' Medici (d. 1660), to the right. The large altar-pieces are by *Andrea del Sarto* (Madonna and saints, at the 3rd altar on the right; injured), *Allori*, *Passignano*, *Salimbeni*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The stalls incorporate some remains of the upper parts of the stalls injured by the fire of 1595, including three panels with half-lengths of prophets, by *Giuliano da Maiano* (ca. 1475). — To the left in the nave, opposite the pulpit, is a beautiful inlaid episcopal throne, by *Giov. Batt. del Cerrelliera*, with representations of the Adoration of the Magi, etc. The beautiful bronze lamp which hangs in the nave was designed by *Battista Lorenzi* of Florence (1587). Its swaying is said to have first suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, St. Agnes, by *Andrea del Sarto*. Opposite is a Madonna by *Perin del Vaga*.

RIGHT TRANSEPT: 1st altar on the right, Madonna, by *Perin del Vaga* and *Sogliani*. At the end is the gorgeous *Cappella di San Ranieri* (see above), which contains the sarcophagus of the saint by *Foggini* and a freely restored mosaic of the Madonna in the mandorla, by a *Follower of Cimabue*; the relief on the niche and the statues by *Francesco Mosca* (about 1600). The basin for holy water at the entrance is by *Girol. Rossimino* (1518).

CHOIR. The choir-screens are elegant Renaissance works. The two angels in bronze on the right and left are by *Giovanni da Bologna*. The Renaissance choir-stalls, with apostles, landscapes, and animals, were carved by *Dom. di Mariotto* and others (1478-1515). The high-altar, overlaid with marble and lapis lazuli, dating from 1774, was restored in 1825. Above it, Christ on the Cross, by *Giovanni da Bologna*. Behind it is a lectern, by *Matteo Civitali*. — The mosaics in the dome (Christ and St. John) are by *Cimabue* (1302); the figure of the Virgin was added in 1321. Of the paintings in the choir, SS. Margaret and Catharine on the right in front of the high-altar, and SS. Peter and John on the left, by *And. del Sarto*, are worthy of inspection; beyond the high-altar, "Abraham's Sacrifice" (1541), and Entombment by *Sodoma*: the four Evangelists by *Beccafumi*. — The sacristy contains a fine ivory Madonna by *Giov. Pisano*.

LEFT TRANSEPT. Over the *Cappella del Santissimo Sacramento*, the Annunciation in mosaic by a *Follower of Cimabue* (modernized). The altar, richly decorated with silver, is by *Foggini*; behind it, Adam and Eve, a bas-relief by *Mosca*, by whom also the other statues were executed.

The \**Baptistery* (*Battistëro*), begun in 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (100 ft. in diameter), surrounded by

half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (179 ft. high, restored in 1856). It has four entrances. The main portal, opposite the cathedral, has elaborately adorned columns, with reliefs of the Months to the left and sculptures of the beginning of the 13th cent. over the door. Still higher is a Madonna by *Giov. Pisano*.

The INTERIOR (visitors knock at the principal entrance; adm. free) rests on eight columns and four piers, above which there is a simple triforium. In the centre is a marble octagonal *Font*, by *Guido Bigarelli* of Como (1246), and near it the famous hexagonal \**Pulpit*, borne by seven columns, by *Niccolò Pisano*, 1260. The reliefs (comp. pp. xxxix, 432) on the pulpit are: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment; in the spandrels, Prophets and Evangelists; above the columns, the Virtues. — Fine echo.

The round \***Campanile**, or bell-tower, begun by the architects *Bonannus of Pisa* and *William of Innsbruck* in 1174, and completed in 1350, rises in eight different stories, which, like the Baptistery, are surrounded with half-columns and six colonnades. Owing to its remarkable oblique position, 14 ft. out of the perpendicular (height 179 ft.), it is usually known as the **Leaning Tower**. The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that the foundations on the S. side sank in the course of building, and that from the third story upwards an inclination in the opposite direction was given. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The view from the platform is very beautiful, embracing the town and environs, the sea, and the mouth of the Arno to the W., Leghorn and the Tuscan Islands to the S.W., the Apuan Alps to the N., and the Monti Pisani to the N.E. (best at sunset, with brilliant lights over the Carrara Mts.). A good staircase of 294 steps leads to the top (adm., see p. 427). The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The \*\***Campo Santo**, or *Burial Ground*, was founded by Abp. *Ubaldo de' Lanfranchi* in 1203 (open on week-days 8-4, 5, or 6.15; tickets, see p. 427; Sun. and holidays 10-1, free, 2-5 p.m., 1½ fr.; entrance on week-days by knocking at the door to the left, on Sun. and holidays to the right). The archbishop brought 53 ship-loads of earth hither from Jerusalem, in order that the dead might rest in holy ground. The Tuscan-Gothic structure which surrounds the churchyard was begun about 1270 from the plans of *Giovanni Pisano*, and consecrated in 1278, but it was not finally completed till the 14th century. It is 138 yds. in length, 57 yds. in width, and 49 ft. in height. Externally there are 43 shallow arcades resting on pilasters, the capitals adorned with figures. There are two entrances, over the earlier of which (to the right) is a marble canopy, with a Madonna of the school of *Giovanni Pisano*. In the

interior the green quadrangle is surrounded by a spacious cloister, with unglazed, round-arched windows filled with beautiful tracery. Three chapels adjoin the cloister; the oldest is in the centre of the E. side, with dome of later date. The walls are covered with \*Frescoes by painters of the Tuscan school of the 14th and 15th cent. (comp. p. 428), unfortunately in bad preservation and restored by *Botti*. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

**Paintings.** To the right of the chapel, on the E. WALL: Crucifixion, Ascension, the Doubting Thomas, and Resurrection, by a *Follower of Giotto* (14th cent.), said by Vasari to be *Buffalmacco*. All these have been repainted.

On the S. WALL: \*Triumph of Death: to the left are represented the retired life of the pious hermit and the worldliness of the wealthy, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures; in the centre is Death, invoked in vain by the poor and wretched; above are devils bearing away the souls of the deceased to a fiery punishment; to the right, the eternal happiness of the blessed, who are seated in a garden, beneath pomegranate trees; above are angels with the souls of the redeemed. Next are the \*Last Judgment (attitude of the Judge celebrated and imitated even by Fra Bartolomeo and Michael Angelo) and Hell (lower half entirely repainted). These three are attributed by Vasari to *Andrea Orcagna*, but modern critics believe that they were executed about 1350 by Pisan masters (perhaps *Franc. Traini*). The following fresco, representing the Life (temptations and miracles) of the holy hermits in the Theban wilderness, which Vasari ascribes to *Pietro Lorenzetti* of Siena, is by an unidentified hand. Above the entrance is a Madonna 'in excelsis' by *F. Traini*. — Between the two entrances, the life of St. Rainerus, the tutelary saint of Pisa. The four upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) were completed by *Andrea da Firenze* in 1377 (of which there is documentary proof, though Vasari attributes them to *Simone Martini* of Siena). The four lower and better-executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured) were painted by *Antonio Veneziano* in 1386-7. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably portrayed by *Spinello Aretino* in 1391, but now almost obliterated. — Lastly, the history of Job, by *Francesco da Volterra* (erroneously attributed to *Giotto*), begun in 1370, in bad preservation.

On the W. WALL no paintings of importance.

On the N. WALL the history of Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then in the upper series, Creation of Man, the Fall, Expulsion from Paradise, Cain and Abel, Building of the Ark, Deluge, and Noah's Sacrifice, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed by Vasari to *Buffalmacco*). — The lower series and all the following paintings on the N. wall are by *Benozzo Gozzoli* of Florence (1469-85), twenty-three Representations from the Old Testament, admirably executed 'a tempera' and important as illustrations of the manners of the painter's contemporaries: Noah's Vintage and Drunkenness (with the '*Vergognosa di Pisa*', or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of contemporary celebrities, Cosimo de' Medici, his son Piero, and his grandsons Lorenzo and Giuliano), the History of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the Walls of Jericho, History of David, Solomon and the Queen of Sheba; these last much injured. 'The

first of these frescoes, the *Vintage*, is the most pleasing composition, and the most striking one for the richness of its episodes, its architecture, and its landscape. In the midst of the short-comings of the others, however, Benozzo has moments of luck, and they reveal occasional pretty episodes and fair bits of composition' (*C. & C.*). Benozzo's tomb is in the pavement, below the Nereid Sarcophagus, No. XXVIII.

**Sculptures and Monuments.** W. END. In the corner to the left, Etruscan vase on a column. Then, No. 7. Ancient palm frieze with dolphins, the back carved in the 13th century. — XI. Ancient sarcophagus, perhaps originally a bath. — Monument of Carlo Mossotti (1791-1863), the natural philosopher, by *Dupré*. Behind, Monument (No. 46) of Count della Gherardesca (d. 1321) and "Monument of Emp. Henry VII. of Luxembourg, protector of Pisa as a partizan of the Ghibellines (d. 1313 at Buonconvento), by *Tino di Camaino* of Siena (1315), originally erected in the apse of the cathedral. — On the wall, the chains of the ancient harbour of Pisa, captured by the Genoese in 1362; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; the second chain was restored by the Genoese in 1860. — LL. Sarcophagus of Bishop Ricci (d. 1418), by *Andrea Guardi* of Florence. — 52. On a broken column, late-Greek marble vase with fine Bacchanalian representation, from which Niccolò Pisano borrowed the figure of the High Priest on the pulpit in the Baptistery.

N. SIDE. "56. Attic relief from a tomb, representing a seated lady with her attendant (much injured). — Architrave with sculptures of the 11th cent. (History of St. Sylvester and Baptism of Constantine). — "Maddonna, by *Giovanni Pisano*. — Fine Roman sarcophagus with centaurs and Bacchantes. — The CAPPELLA AMANNATI contains remains of a large fresco of the school of *Giotto*, from the church of Santa Maria del Carmine at Florence, which was destroyed by fire. On the left the tombstone of Ligo degli Amannati (d. 1359), by *Cellino di Nese*. — Farther on: "78. Head of Achilles (replica at Munich). — Roman sarcophagus (with reliefs of Cupid and Psyche), on which are placed two beautiful ancient sculptures (head of a woman, male torso) and a relief-sketch of the Pisan School. — XIX. Roman sarcophagus with Bacchanalian scene, upon it the alleged bust of Isotta, wife of Sigismondo Malatesta of Rimini (15th cent.). — XXI. "Late-Roman sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Niccolò Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. — In the CAPPELLA AULLA are a coloured terracotta altar by *Aug. Urbanus* (1520), in the style of Giov. della Robbia, and the tombs of two bishops of the 14th century. — XXVI. Roman sarcophagus with relief of a wedding. — 98. Several Egyptian antiquities. — XXIX. Roman sarcophagus with Bacchanalian reliefs and the death of Pentheus on the cover. — 116. Etruscan urn, with contest with a monster (mutilated). — 125. Sitting figure of the Emp. Henry VII., surrounded by four of his counsellors (belonging to the monument mentioned above). — 120. Etruscan urn, with the death of Priam. — XXXI. Roman sarcophagus with the hunt of Meleager; above it, an old relief of the harbour of Pisa and a coat-of-arms of 1157. — XXXII. Roman sarcophagus with a battle of barbarians.

E. END. Griffin in bronze with Cufic inscriptions. — By the wall, tomb of Ph. Dezio (d. 1535), by *Stagio Stagi*. — Monument of Count Mastiani with the sitting statue of his mourning widow ('l'Inconsolabile'), by *Baratolini* (1842). — Monument of the singer Angelica Catalani (d. at Paris 1849), — By the wall, 128. Etruscan altar with rams' heads.

S. SIDE. 152, 154. Inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. — 153, 166, 168. Roman milestones. — XXXIX. Roman sarcophagus on which are placed busts of Cæsar (?), Hadrian, and Agrippa, the last in basalt. — 176. Roman sarcophagus, with Amoretti in the circus; on it is placed a head of Venus (freely restored). — XLI. Roman mosaic found near the cathedral in 1860. — 186. Roman sarcophagus with circus games and sculptures of the 13th century. — XLII. Etruscan urns, with Alcestis in the middle. — Beyond the side-entrance, ornamented slabs



of the 12th century. — III. Roman sarcophagus-relief with hunting-scenes. — V. Early-Christian sarcophagus with a representation of the Good Shepherd. — VI. Roman sarcophagus, on which are placed statuettes of the Pisan School (14th cent.). — VIII. Fragment of a sarcophagus with Bacchanalian representation. — 23. Emblems of the Evangelists (13th cent.). — Towards the entrance: 27. Unfinished statuette of the Virgin, of the school of *Giov. Pisano*. — Monument of the oculist Andrea Vacca (d. 1826) by *Thorvaldsen*: Tobias curing his father's blindness. — Opposite, LIV. Imitation of a Roman sarcophagus with lions, by *Bidduinus* (12th cent.). — To the left: 32. Architrave with Christ and the emblems of the Evangelists, by *Bonusamicius* (12th cent.). — CC. Monument of the author Franc. Algarotti (d. 1764), erected by order of Frederick the Great. — In the garden between the arcades are two ancient well-heads.

A visit to the Campo Santo by moonlight is very impressive (notice must be previously given to the custodian).

The hurried traveller will not devote much time to the other works of art at Pisa, but he will be rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

Following the *Via dell' Arcivescovado* to the E. from the *Piazza del Duomo*, and taking the *Via della Faggiola*, on the right, we reach the Romanesque church of **San Sisto** (Pl. C, 3), founded by the Pisans in 1089. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

The central part of ancient Pisa, and the forum of the republic, is the **PIAZZA DEI CAVALIERI** (Pl. D, 3), formerly *Piazza degli Anziani*, a few yards to the E. of San Sisto. In this piazza, which was remodelled in the 16th and 17th centuries, rises —

**Santo Stefano ai Cavalieri**, the church of the knights of the Order of St. Stephen (founded in 1561), built in 1565-96 from designs by *Vasari*; façade designed by *Buontalenti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristofano Allori*, *Jacopo da Empoli*, and others. At the second altar to the left is a Nativity by *Alessandro Allori* (1564). Behind the high-altar is a gilded copper bust of St. Lussorius, by *Donatello* (ca. 1429).

The *Palazzo Conventuale dei Cavalieri*, adjoining the church on the left, altered by *Vasari* in 1560, is now a school; above the windows are busts of six masters of the order. In front of the building a marble *Statue of Grand-Duke Cosimo I.*, designed by *Giov. da Bologna* and executed by *Pietro Francavilla* (1596). Beside it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which the Ghibelline Archbp. Ruggieri degli Ubaldini caused the Guelph Count Ugolino della Gherardesca with his sons and nephews to be starved to death in 1288, as described by Dante in the 33rd canto of his *Inferno*.

On the right, in the *Via San Frediano*, a little to the S., is the Romanesque church of **San Frediano** (Pl. D, 3; 12th cent.), with ancient columns in the interior, as important as San Pierino



(p. 436) for a critical study of Pisan ecclesiastical architecture. In the Via Ventinove Maggio is the —

**University** (*La Sapienza*; Pl. D, 4), a large edifice of 1493, extended in 1543, with a handsome early-Renaissance court. The *Library* contains 120,000 vols. and several valuable MSS. (including the famous *Statuto di Pisa*, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I. in 1542, is now provided with a staff of about 60 professors, and is attended by 1100 students. The celebrated *Galileo* (p. 436) was appointed professor of mathematics here in 1610. — Connected with it are the *Museum of Natural History* (entrance, Via del Museo 6), founded in 1596, chiefly illustrative of the ornithology and geology of Tuscany, and the *Botanical Garden* (Pl. B, C, 2, 3; ring at the gate in the Via Solferino, opposite the barracks), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated *Cesalpino*, and transferred in 1595 to the present site, which was laid out by *Giuseppe Benincasa*. Fine cedars of Lebanon.

The Via San Lorenzo, beginning behind Santo Stefano ai Cavalieri (p. 433), leads to the N.E. QUARTER of the town. To the left lies the pleasant Piazza di Santa Caterina, shaded with plane-trees, and embellished with a *Statue of Grand-Duke Leopold I.* (d. 1792), in Roman garb, by Pampaloni (1832). At the N.E. angle of this piazza rises the church of —

**Santa Caterina** (Pl. E, 2), erected about 1253, with an interesting façade in the Pisan-Gothic style.

INTERIOR. To the left of the entrance, the monument of Archbishop Simone Saltarelli, by *Nino Pisano*, 1342. Altar-piece (3rd on the left) of St. Thomas Aquinas, with his glory, by *Francesco Traini*, 1341. In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul by *Fra Bartolomeo* and *Mariotto Albertinelli* (1511), and a marble group of the Annunciation by *Nino Pisano*.

From the Via San Lorenzo we turn to the right through the Via Santa Elisabetta to the Piazza San Francesco.

**San Francesco** (Pl. F, 3), a Gothic convent-church of the 13-14th cent., with a handsome campanile, was restored in 1900.

INTERIOR. The choir is adorned with ceiling-frescoes by *Taddeo Gaddi* (1342). — The ceiling-frescoes in the sacristy are by *Taddeo di Bartolo* (1397; Death and Assumption of the Virgin).

The chapter-house, to the E. of the first cloister-walk on the left side of the church, is embellished with valuable but much damaged frescoes by *Niccolò di Pietro Gerini* (1392; Scenes from the Passion).

The rest of the monastery of S. Francesco is fitted up as the **Museo Civico** (Pl. F, 2), and chiefly contains works of the earliest Tuscan painters and sculptors. It is open daily, 10-4 (comp. p. 427); good catalogue (1905), 1 fr. Entrance from the garden on the N. side of the Piazza San Francesco.

The Second Cloister-Walk, which we enter first, contains fragments of Pisan sculptures of the 14-15th centuries. — In a side-room beside the entrance are preserved the remains of the old \*Cathedral Pulpit, which was executed by *Giov. Pisano* and his pupils in 1302-11, taken to pieces after the burning of the church, and partly destroyed. Among the relics are: in front, Four cardinal virtues, above which is the city of Pisa, with two sucklings as a symbol of fertility; adjoining, Evangelists, above, Christ; behind, Two lions and a Column with allegorical figures of Faith, Hope,

and Charity, and on the base, alto-reliefs of the seven liberal arts; on the entrance-wall, Archangel Michael, Hercules; on the side-walls, Seven reliefs from the Passion. — In a locked room on the E. side of the cloisters Garibaldi's travelling-carriage (1866).

A staircase leads from the S.E. angle of the cloisters (opposite the entrance) to the **Museum**. In the Salone degli Arazzi are tapestries from Florence and Flanders (16-17th cent.) and choir-books of the Pisan, Siennese, and Florentine schools (14-15th cent.). — Room 1 (to the left): 2. Roll with miniatures upon parchment (11th cent.); 4. Ornamental portions of the old Fascia or Cintola del Duomo, a long scarf of damask that on high festivals was hung all round the cathedral; 8. Embroidered antependium, from the cathedral (1320); 14. So-called Pluvial of Pope Gelasius II., but more probably a Pisan work of the 14th cent.; 15. Reliquary of ivory (11th cent.). — In the following rooms are paintings of the 13-16th centuries. R. II. 17. *Giunta da Pisa*, Crucifixion (school-piece; 13th cent.). — R. III. 16-23. *Simone Martini*, Parts of the high-altar of Santa Caterina (1320); 39. *Bruno di Giovanni* (14th cent.), St. Ursula as protector of Pisa. — R. IV. 19. *Franc. Traini*, The Saviour with St. Dominic, from S. Caterina (1344). — R. V. 6. *Barnaba da Modena* (14th cent.), Madonna in glory, with angels; 22. *Tuddeo di Bartolo*, St. Dominic (on the back, Crucifixion); 26. *Gentile da Fabriano*, Madonna. — R. VI. 10. *Florentine School* (?), Triumph of Emp. Vespasian (on the lid of a chest); 21. *Dom. Ghirlandaio*, SS. Sebastian and Rochus; *Benozzo Gozzoli*, 23. Madonna enthroned, with four saints, 24. St. Anne, Madonna, and Child (studio-pieces); 27. *Masaccio*, Half-figure of St. Paul, fragment of an altar-piece from Santa Maria del Carmine in Florence (1426). — CORNER ROOM: *Bruges School*, St. Catharine (ca. 1480). — R. VII. 6. *Raffaellino del Garbo*, Madonna enthroned, with four saints; *Sodoma*, \*Madonna and saints (1542). — R. VIII. \**Guido Reni*, Earthly and heavenly love. — R. IX. 8. *Rigaud*, Portrait. In a side-room to the left, Pisan coins and seals. — R. X. Fragments of sculpture from San Giovanni (14th cent.), the façade of the cathedral (11-12th cent.), and Santa Maria della Spina (14th cent.). In a side-room to the right, Relics and representations of the 'Giuoco del Ponte' (bridge-game), an ancient Pisan game, last played in 1807 at the Ponte di Mezzo. — R. XI (1). Florentine tapestry (16-17th cent.); two female costumes of Florence (16th cent.); no number, *German School* (18th cent.), Portrait of Countess Adelaide Canossa. — R. XII (entered through R. X.). Pisan and other sculptures (12-16th cent.), including interesting wooden statues of the Annunciation, by *Nino Pisano*, and a Madonna in marble of the *Pisan School* (ca. 1390). — R. XIII. Sketches for paintings in the cathedral (17-19th cent.).

In and near the LUNGARNO are several other interesting buildings, with which we may terminate our walk.

**San Niccolò** (Pl. C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine abbey, has an obliquely placed *Campanile*, which contains an admirable winding staircase ascribed to *Niccolò Pisano*. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, by a pupil of Giov. da Bologna (1595).

In the Lungarno Regio (p. 428) are the *Palazzo Lanfreducci* (Pl. 6; C, D, 4), now *Upezzinghi*, a baroque building ascribed to *Cosimo Pagliani*, and (No. 5) the \**Palazzo Agostini* (Pl. D, 4), a fine Gothic brick edifice of the 14th century.

A few paces to the N. of the Piazza Garibaldi (Pl. D, E, 4), in the busy Via del Borgo, rises —

**San Michele in Borgo** (Pl. E, 4), a flat-roofed basilica, probably of the 11th cent. but much modernized. The façade, which is said to have been designed by *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), was partly rebuilt in the Gothic style.

The mosaic pavement in *San Pierino* (Pl. E, 4; 12-13th cent.), near the Piazza Cairolì, is Romanesque, and some of the columns are antique. — The narrow *Via delle Belle Torri*, leading to the E. from the Piazza Cairolì, still preserves a distinctly mediæval impress.

The Lungarno Mediceo leads past the *Palazzo Lanfranchi* (now *Toscanelli*), erroneously attributed to Michael Angelo, and occupied by Lord Byron in 1822, and the Piazza Mazzini (Pl. F, 4, 5) to the Porta alle Piagge (see below).

On the LEFT BANK OF THE ARNO, near the Porta a Mare, at the W. end of the town, is situated —

\***San Paolo a Ripa d'Arno** (Pl. B, 6), a basilica with nave and aisles, dating in its present form from the 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly preserved frescoes of 1400.

Farther to the E., beyond the Ponte Solferino (p. 428), rises —

**Santa Maria della Spina** (Pl. C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the French Gothic style, erected in 1230 for sailors about to go to sea. It was enlarged in 1323 and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of Andrea Pisano. The interior is plain (key kept at the opposite house; fee 30 c.). The church was restored in 1872 and raised by 3 ft.

In the Lungarno Gambacorti, near the Ponte di Mezzo (see p. 428; Pl. D, 4), are situated the *Loggia de' Banchi* (Pl. 4; D, 5), erected in 1605 by Buontalenti, and the handsome *Palazzo del Comune* (Pl. 5, D 5; formerly *Gambacorti*). The latter contains the *Archivio di Stato*, or the city-archives, which comprise about 16,000 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur-de-Lion in 1192, and others of very early date); entrance at Via Pietro Toselli 2; open 10-4.

The octagonal church of *Santo Sepolcro* (Pl. E, 5), of the 12th cent., is now largely restored. — At the end of the Lungarno Galileo, opposite the *Ponte alla Fortezza* (Pl. F, 5), is a passage leading to the house (Pl. F, 6) in which the astronomer *Galileo Galilei* (1564-1642) was born.

The church of *San Domenico* (Pl. D, 7), at the S. end of the Via Vitt. Emanuele, which leads from the Ponte di Mezzo to the railway-station, contains an altar-piece (Crucifixion) by *Benozzo Gozzoli*. The suppressed monastery adjoining has several frescoes by the same master.

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ENVIRONS. Outside the Porta alle Piagge (see above) the right bank of the Arno is bordered by the pretty gardens of the **Viale Umberto Primo**. Pretty view (to the left) of the Monti Pisani (p. 437). — Outside the Porta Nuova (Pl. A, B, 1, 2), between the Maltraverso Canal and the right bank of the Arno, about 3 M. to the W., is situated the *Cascine Vecchie di San*

**Rossore**, a farm founded by the Medici, with fine plantations of pines and oaks, now a royal shooting-lodge (generally accessible with permesso only). Dromedaries and wild swine are kept here for breeding. — On the coast, about  $1\frac{1}{2}$  M. farther on, lies *Gombo*, with a royal château, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His remains were afterwards burned in presence of Byron, Leigh Hunt, and Trelawney, and the ashes deposited near the pyramid of Cestius at Rome.

An interesting excursion may be made to (5 M.) *Marina* (steam-tramway see p. 426). The chief intermediate station on the steam-tramway, which follows the highroad, shaded with plane-trees, skirting the S. bank of the Arno, is ( $3\frac{1}{2}$  M.) *San Piero*, whence we may visit the *Cascine Nuove di San Rossore* ( $\frac{1}{3}$  M. to the N., on the opposite side of the river) and the ancient basilica of *San Piero a Grado*, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The W. apse is a relic of the earliest church (before 420), while the E. apse dates from the beginning of the 12th (?) century. The interior contains beautiful antique columns and faded frescoes (14th cent.), with scenes from the lives of Ss. Peter and Paul and ancient portraits of popes. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits. — The simple but rising bathing-resort of *Marina di Pisa* or *Bocca d'Arno* (*Hôtel Ascani*, pens. in summer 7, in winter 5 fr.; *Pens. Ghilli*, 6-7 fr.; *Pens. Marchionni*) lies near the mouth of the Arno, with a beautiful pine-forest. The shore is delightfully sandy but steep. Fine view of Leghorn and the island of Gorgona.

The *Monti Pisani*, a range of hills to the E., are very picturesque. In the *Valle dei Calci* (steam-tramway to *Calci*, see p. 426) lies the *Certosa*, or the Carthusian Abbey, a fine Gothic structure of 1367, with church and cloisters, restored in 1814 (adm. 50 c.). Round it are groves of olives; and above it rises *La Verruca* (1850 ft.), with ruins of a castle of the 15th cent., commanding a delightful prospect. — The excursion may be continued from the Verruca to the N. to *Monte Pruno* (2855 ft.) and *Monte Serra* (3010 ft.), the highest summit of the *Monti Pisani*, and thence down viâ *Colle di Compito* to *Lucca* (p. 442). — Extensive views are also commanded by the *Monte Foeta* (2120 ft.) and the *Spuntone di Sant'Alligo* (2840 ft.), which is ascended in 3-4 hrs. viâ *Asciano* (to which a carriage should be taken).

## 61. From Pisa to Leghorn.

$11\frac{1}{2}$  M. RAILWAY in  $\frac{1}{3}$ - $\frac{1}{2}$  hr. (fares 2 fr. 25, 1 fr. 55 c., 1 fr.; express 2 fr. 45, 1 fr. 70, 1 fr. 15 c.).

The Leghorn line diverges to the S.W. from the line to Genoa and Lucca and traverses the coast-plain, among fertile meadow-land intersected by canals and occasionally relieved by woods. — Beyond (6 M.) *Tombolo* we cross the *Arno Canal* (p. 438).

$11\frac{1}{2}$  M. **Leghorn.** — **Hotels.** In the *Viale Regina Margherita*, ca.  $2\frac{1}{4}$  M. from the station, suited for a lengthened stay: \**PALACE HOTEL* (Pl. a; B. 4), a high-class Italian establishment with every comfort, R. 4-6, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ , D. 5, pens. 8-10 fr.; *GRAND HOTEL* (Pl. b; B. 4), R. from  $3\frac{1}{2}$ , B.  $1\frac{1}{2}$ , déj. 3, D. 5, pens. from 9, omn. 1 fr., lift and steam-heating at both. — In the *Via Vittorio Emanuele* (Pl. C, 2), with restaurants: \**HÔT. D'ANGLETERRE CAMPARI*, with lift, R. from 3, B. 1, omn. 1 fr.; \**HÔT. GIAPPONE*, with lift, R. 3 fr., omn. 80 c.; *HÔT. DE FRANCE*; *ALB. FALCONE*.

**Cafés.** *Vittoria*, *Piazza Vitt. Emanuele*; *Retazzi*, *Via Cairoli*.

**Post & Telegraph Office** (Pl. 23; D, 2), at the corner of the *Via Vitt. Emanuele* and *Piazza Carlo Alberto*.

**Electric Tramways.** 1. *Station* (Pl. D, 1)-*Piazza Vitt. Emanuele* (Pl. C, 2)-*Viale Regina Margherita* (Pl. B, 3-7)-*Ardenza* (Pl. C, 7)-*Antignano*. — 2. *Piazza Vitt. Emanuele*-*Piazza Cavour*-*Via Roma* (Pl. C, D, 3-5)-*Montenero*



(30 c.). — 3. *Piazza Vitt. Emanuele*-Via Larderel-Barriera Vitt. Emanuele (Pl. E, 2)-*Acque della Salute*.

**Cabs.** To or from the station 1, at night 1½ fr., trunk 40, hand-bag 10 c.; per drive in the town 1 fr., at night 1 fr. 20 c.; per hr. 1 fr. 50 c., each additional ½ hr. 75 c., at night 2 or 1 fr. Night-fares are charged between one hour after sunset and 5 or (from 1st Oct. to 31st March) 6 a.m.

**Sea Baths** (with restaurants, cafés, and view-terraces): *Stabilimento Pancaldi*, *Scoglio della Regina*, *Ferrari*, *Bagni Trotta*, all in the Viale Regina Margherita (Pl. B, 3-7), *Ardenza*, *Antignano*, and others.

**Steamers.** *Navigazione Generale* (office, Piazza Micheli, at the harbour) to Spezia, Genoa, Bastia, etc. — *Compagnie Française de Navigation* (agent, Frat. Gondrand, see below) to Bastia. — Landing or embarking at the Porto Nuovo, 1, with luggage 1½ fr.; at the Porto Vecchio, ½ or 1 fr.

**Theatres.** *Teatro Goldoni* (Pl. 36; D, 2); *Politeama Livornese* (Pl. 40; C, 2), etc. — *Eden* (Pl. 41; A, B, 4), a popular evening-resort, in summer only, with an open-air theatre, roller-skating-rink, etc.

**American Consul.** *Mr. James A. Smith*. — **British Vice-Consul.** *Mr. M. Carmichael*.

**Bankers.** *Banca Commerciale Italiana*, Via Cairoli 8; *Banca Tirrena*, Via Vitt. Emanuele 19; *Saul Salmon e Figlio*, same street, No. 4. — **Money Changer:** *Gerbi*, Via Vitt. Emanuele 28. — **Goods Agents.** *Fratelli Gondrand*, Via del Porticciolo; *Bonenfant*, Via degli Avvalorati.

**Physicians.** *Dr. Pellegrini*, Piazza dei Legnami 3; *Dr. Cassuto*, Piazza Magenta 9 (both speak English). — **Dentist.** *Mr. W. E. Barnes* (Amer.), Via degli Scali degli Olandesi 2. — **Druggist:** *Ces. Jacchia*, Piazza Cavour.

**English Church** (Pl. 14; C, 3), Via degli Elisi 9; services at 11, 3, and 6. **Chaplain,** *Rev. Ernest Lloyd Gardner*, Villa Inglese. — **Scottish Church** (Pl. 16; C, 3), Via degli Elisi 3 (at 11); minister, *Rev. R. M. Robertson*, Via Maggi 1.

*Leghorn* (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, the seat of the Royal Marine Academy, and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. The town is uncompromisingly modern and has no important monuments of art. The population amounts to 78,300 (many Jews), exclusive of a fluctuating sea-faring community of fully 3000. Leghorn carries on a brisk trade with the Levant in cotton, wool, and raw silk, and with the Black Sea in grain and petroleum. The most important industrial establishments are the ship-building yards (*Cantiere Orlando*, p. 439, etc.), the *Società Metallurgica Italiana* (a large iron-foundry), the large glass-works in Torretta (the N. suburb), the porcelain-factories, and the oil-mills. The town is intersected by canals, and connected by the *Fosso d'Arno*, a navigable canal, with the *Arno*, which flows into the Mediterranean 9 M. to the N.

To obtain a rapid survey of the town, the following route may be followed. From the station (Pl. D, 1) we follow the Via Palestro and the Via Garibaldi, which runs past the Piazza Garibaldi to the PIAZZA CARLO ALBERTO (Pl. D, 2), adorned with colossal *Statues of*







*Ferdinand III.* (d. 1824) and *Leopold II.* (d. 1870), the last grand-dukes of Tuscany.

Thence we follow the principal street of Leghorn, the *VIA VITTORIO EMANUELE* (Pl. D, C, 2), which is rich in shops. Immediately to the left, *Piazza Guerrazzi* No. 4, is the small *Pinacoteca* (Pl. 18, D, 2; open daily, 10-4, 50 c.), containing a few unimportant pictures, a cabinet of coins, and miscellaneous antiquities. — The street intersects the spacious *Piazza Vittorio Emanuele* (Pl. C, 2), in which is an equestrian *Statue of Victor Emmanuel II.*, by Rivalta, erected in 1892. On the S. side of this piazza is the *Cathedral* (Pl. 1), on the N. are the *Municipio* (Pl. 21) and the *Exchange* (Pl. 20), and on the W. is the *Prefecture* (Pl. 24), in what was the *Palazzo Grand-ducale*. — In the quarter of the city to the S. is the handsome *Synagogue* (Pl. 17; C, 2), founded in 1581 and dating in its present form from 1603.

The *Via Vitt. Emanuele* ends at the *HARBOUR* and the *Piazza Micheli*, beside a *Statue of the Grand-Duke Ferdinand I.* (Pl. C, 2), by *Giov. dall' Opera*, with four Turkish slaves ('I quattro Mori') in bronze by *Pietro Tacca*. The harbour consists of the inner harbour (*Porto Vecchio*, or *Mediceo*), too shallow to admit vessels of large tonnage, and the *Porto Nuovo*, constructed from 1854 onwards, protected from the open sea by a semicircular mole. An excursion by boat will be found pleasant in fine weather (1-1½ fr. per hr., bargain necessary). The platform of the lighthouses (*Faro*; Pl. A, 1, and A, 3) on the outer mole affords a good survey of the town and the sea, with the islands of *Elba*, *Gorgona*, and *Capraia*. — The old *Protestant Cemetery*, adjoining the *English Church* (p. 438), contains the graves of *Tobias Smollett* (d. 1771) and *Francis Horner* (d. 1817).

Pleasant grounds lie to the S. of the town, with the sea-bathing establishments mentioned at p. 438 (tramway No. 1, p. 437). From the *Piazza Micheli* (see above) we traverse the *Piazza Mazzini*, passing (right) the *Cantiere Orlando* (Pl. 29; B, 3), where the large armoured cruisers of the Italian navy are built. Thence we follow the *VIALE REGINA MARGHERITA* (Pl. B, 3-7) to (1¾ M.) *Ardenza* (Pl. C, 7), with its many villas, frequented especially towards evening in the bathing-season (July 15th to Sept. 15th). Thence we may follow the *Viale Principe di Napoli* to *Antignano* (*Hôt. Savoia*, with trattoria, open in summer only; Alb. il Castello, pens. 6-8 fr.).

From *Antignano* a road skirts the coast to the S.W., affording fine views and passing two ancient watch-towers (*Torre del Boccale*, *Torre di Calafuria*) and the *Castello del Romito*, to *Quercianella* and *Castiglioneello* (inn), 3 M. to the W. of the railway-station of *Rosignano* (see *Baedeker's Central Italy*).

In the hilly district above *Ardenza* and *Antignano* lies the famous pilgrim-resort of *Montenero* (1025 ft.; extensive view), with an image of the *Madonna* brought from the East, especially venerated by mariners (tramway No. 2, p. 437).

To the E. of Leghorn, 1 M. beyond the *Barriera Vittorio Emanuele*, is the *Stabilimento Acque della Salute* or *Montecatini al Mare*, a new sana-

torium (tramway No. 3, p. 438). — The sulphur-baths of *La Puzzolenta* lie  $1\frac{1}{4}$  M. farther on (carriage 4 fr.).

A pleasant DRIVE may be taken by *Salviano* to the S.W. to the *Valle Benedetta* and *Colognole*, whence the town is supplied with drinking-water.

## 62. From (*Genoa*) Pisa to Florence viâ Empoli.

48 M. RAILWAY in  $1\frac{3}{4}$ - $3\frac{1}{4}$  hrs. (fares 9 fr. 5, 6 fr. 35, 4 fr. 10 c.; express 10 fr., 7 fr., 4 fr. 55 c.).

*Pisa*, see p. 426. — The railway traverses a beautiful and fertile district. To the left are the *Monti Pisani*, with the *Verruca* (p. 437). —  $4\frac{1}{2}$  M. *Navacchio* (tramway to *Calci*, see p. 437). —  $7\frac{1}{2}$  M. *Cascina* on the Arno, where on the festival of San Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. The *Apennines* are visible on the left. We cross the *Arno Canal* (p. 438).

12 M. *Pontedêra* (45 ft.), a small town with 9600 inhab., at the confluence of the *Era* and *Arno*, where the road through the beautiful valley of the *Era* to *Volterra* diverges (see *Baedeker's Central Italy*). There is also a steam-tramway between *Pisa* and *Pontedera*.

23 M. *San Miniato al Tedesco*; on the hill to the right lies the small town of that name, once a stronghold of Frederick Barbarossa, and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of *Tuscia*. The castle of the latter (*Rocca*), built about 1236, is now represented by a single massive watch-tower. The *Cathedral*, dating from the 12th cent., was remodelled in 1488 and modernized in 1775. The façade is profusely adorned with plaques of majolica (bacini). Well-preserved campanile.

29 M. *Empoli* (78 ft.; *Alb. il Sole*; *Alb. Giappone*, R.  $1\frac{1}{2}$  fr.; *Aquila Nera*; *Rail. Restaurant*, unpretending), a town with 7000 inhab. and the seat of a bishop, lies in a fertile district on the *Arno*.

The street from the station leads to the wide cross-street *Via Giuseppe del Papa*, at the end of which, on the right side of the principal *Piazza*, is the early-Renaissance church of *Santa Maria di Fuori*, with a dome. The nave is surrounded by a colonnade; the interior contains terracottas by the *Della Robbia*. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of *Santa Maria degli Scolopi*, with the *Cappella della Misericordia* (key at the cobbler's beside the church, to the right), in which there is a marble group of the *Annunciation* by *Bernardo Rossellino* (1447).

A cross-street diverging to the right from the *Via Giuseppe*, still farther on, leads to the CATHEDRAL (*Collegiata*), with a Tuscan-Romanesque façade, the lower part of which dates from 1093.

INTERIOR. To the left of the high-altar is a small museum; to the right a marble statue of St. Sebastian, by *Antonio Rossellino* (1457), in a rich wooden frame adorned with two angels by *Botticini*, and two kneeling angels by *Rossellino*; above, God the Father by one of the *Della Robbia*. Above the entrance, two reliefs of the *Madonna* by *Mino da Fiesole* and one of

the *Della Robbia*. — The sacristy contains a Madonna enthroned, in the style of *Pesellino*.

To the right, near the cathedral, is the *Baptistery*, with a Renaissance font of 1447, and a *Pietà* in fresco, in the style of Masaccio.

A diligence plies twice daily from Empoli to (1½ hr.) *Vinci*, the birth-place of Leonardo da Vinci (1452-1519), situated on the S.W. slope of the *Monte Albano* chain (p. 450). A pleasant walk of about 4½ hrs. may be taken *viâ Torre Annunziata* and the mountain-chain (views) to *Carmignano*, with its ancient castle (Rocca), and thence down to (½ hr.) *Poggio a Caiano* (p. 553).

Railway to *Siena* and *Chiusi*, towards the S., see *Baedeker's Central Italy*.

On the left, before reaching Montelupo, we perceive the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. — 34 M. *Montelupo* (130 ft.) lies near the junction of the *Pesa* and the *Arno*. The castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraia* on the opposite side. Hence the appellation Montelupo, mountain of the 'wolf', which was desirous of devouring the 'goat' (*capra*).

The train now crosses the *Arno*, and slowly winds through the defile of the *Gonfolina*, by which the *Arno* pierces the chain of the *Monte Albano*. The heights are clad with pines and cypresses; farther down are quarries of *pietra serena*, a kind of sandstone. The *Ombrone*, which falls into the *Arno*, is next crossed.

39½ M. *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the opposite village of *Lastra*, is noted for its straw-plait. Steam-tramway to Florence (see p. 460). See Ouida's 'Signa'. — The valley expands. — Near (42 M.) *San Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the capital.

48 M. *Florence*, see p. 457.

## 63. From Pisa to Florence viâ Lucca and Pistoia.

62½ M. RAILWAY in 2¾-4 hrs. (fares 11 fr. 75, 8 fr. 25, 5 fr. 30 c.; express 12 fr. 40, 9 fr. 5, 5 fr. 90 c.). Beyond Lucca the best views are on the left.

The line crosses the *Arno*, skirts the W. and N. sides of *Pisa* (fine view of the cathedral), and intersects the fertile plain between the *Arno* and *Serchio*. — 5½ M. *Bagni di San Giuliano* (33 ft.), at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum*, are much frequented in summer. There are several springs varying in temperature from 80° to 104° Fahr.

At (7½ M.) *Rigoli* the line approaches the *Serchio*, and beyond (9½ M.) *Ripafratta* (33 ft.) with its ruined castle, describes a complete semicircle round the beautifully-formed *Monte San Giuliano* or *Monte Maggiore* (1490 ft.), which, as Dante says (*Inferno*, xxxiii. 30), prevents the two towns of *Pisa* and *Lucca* from seeing each other. — 15 M. *Lucca* (p. 442).



**Lucca.** — **Hotels.** ALB. REALE L'UNIVERSO (Pl. a; C, 3), Piazza del Giglio, well situated, with restaurant (entr. Piazza Napoleone), R. 2½-3, B. 1, pens. 7 fr.; CROCE DI MALTA (Pl. b; C, 3), Via Burlamacchi 18, similar charges, no omnibus; CORONA (Pl. c; C, 3), Via Nazionale, with good trattoria, R. 2-2½ fr.; CAMPANA (Pl. d; C, 3), Via Nazionale. — *Railway Restaurant*, clean.

**Café.** *Café Dinucci*, Piazza Napoleone, at the corner of the Via Nazionale (also restaurant). — *Buccellato* is a sweet kind of bread.

**Post Office** in the Palazzo Provinciale (Pl. C, 3).

**Cabs.** Per drive 1 fr., per hr. 2 fr., each addit. hr. 1½ fr.; from the station to the town, with luggage, 1 fr. Bargain advisable for drives outside the town.

**Principal Attractions** (1 day): Cathedral; San Michele; San Frediano; Picture Gallery in the Palazzo Provinciale; in the afternoon, Galleria Mansi; Walk or drive on the ramparts.

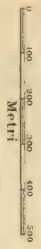
*Lucca* (62 ft.), formerly the capital of the duchy of that name and now of a province, and also the see of an archbishop, with 43,600 inhab., is an antiquated place situated in a fertile plain between the Monti Pisani and the Alpi Apuane, with well-preserved fortifications of 1561-1650 and many interesting churches. '*Lucca l'industriosa*' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods and oil. An aqueduct, built in 1823-32 by *Lor. Nottolini* and recalling with its 459 arches the aqueducts of the Roman Campagna, supplies the city with good drinking-water from the Pisan mountains.

*Lucca* (Roman *Luca*) was founded at a very remote period. It first belonged to Etruria, afterwards to Liguria, and after its capture by the Romans in 177 B. C., it was garrisoned by a Roman colony and was included in the province of Gallia Cisalpina. In B. C. 56 *Julius Caesar*, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B. C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of *Lucca* at that period is still indicated by the remains of a Roman *Amphitheatre*. After the fall of the Roman Empire, *Lucca* belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in 1115, after the death of the Countess Matilda (p. 424), a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Ugucione della Faggiuola* of Arezzo, the warlike governor of Pisa. Dante resided with his friend Ugucione at *Lucca* in 1314, and there became enamoured of the youthful *Gentucca* (*Purgatorio*, xxiv. 43), but he does not describe the inhabitants in very flattering terms (*Inferno*, xxi. 41). After the expulsion of Ugucione *Lucca* fell in 1322 into the hands of the powerful *Castruccio Castracani degli Antelminelli* of *Lucca*, who was also master of Pisa and Pistoia. On 23rd Sept., 1325, he defeated the Florentines at Altopascio, and in 1327 was nominated imperial governor in Pisa, with the title of duke, by Emp. Lewis the Bavarian. On his death in 1328 the power of *Lucca* declined; its next master was *Mastino II. della Scala*; it subsequently came into the possession of Florence and then (in 1343) of Pisa, but in 1369 it purchased its freedom from Charles IV. for 300,000 florins, and, with the exception of the rule of the native family of the *Guinigi* (1392-1430), it remained independent till the invasion of the French in 1799. In 1805 Napoleon gave *Lucca* as a principality to his sister *Elisa Baciocchi*; in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who, on succeeding to the throne of Parma after the death of Marie Louise, ceded it to Tuscany in 1847.

In the HISTORY OF MEDIAEVAL ARCHITECTURE *Lucca* occupied an important position from the period of the Lombards onward. The oldest churches have unfortunately preserved their early-mediaeval character very

# A LUCCA B

1 : 16.500



Tramvia

- 1. Arcivescovato D.3
- 2. Biblioteca D.2
- 3. Chiesa del Carmine D.2
- 4. Chiesa del Suffragio D.3
- 5. S. Alessandro C.3
- 6. S. Anastasio D.2

S. Anna

- 7. Chiesa S. Cristoforo D.3
- 8. S. Giulio D.3
- 9. S. Maria di Ros D.3
- 10. S. Serv D.3
- 11. S. Salvatore C.2
- 12. Monumenti C.2
- 13. S. Raimondo C.3
- 14. S. Carlo D.3
- 15. S. Caterina C.3
- 16. S. Bartolomeo C.3
- 17. S. Maria Maddalena C.3
- 18. S. Maria Luisa C.3
- 19. S. Maria Maddalena C.3
- 20. S. Maria Maddalena C.3



100 200 300 400 500  
Metri

Giannotti

pia S. Maria

Frediano

Antico Mercato

Artigianato

Porta S. Anna

Porta S. Maria

Porta S. Raimondo

Porta S. Carlo

Porta S. Caterina

Porta S. Bartolomeo

Ponte S. Maria

Via del Fosso

Via del Fosso

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Via del Fosso

Porta S. Maria

Porta S. Raimondo

Porta S. Carlo

Porta S. Caterina

Porta S. Bartolomeo

Porta S. Maria

Porta S. Raimondo

Porta S. Carlo

Porta S. Caterina

Porta S. Bartolomeo

Porta S. Maria

Porta S. Raimondo

Porta S. Carlo

Porta S. Maria

Porta S. Raimondo

Porta S. Carlo

Porta S. Caterina

Porta S. Bartolomeo

Porta S. Maria

Porta S. Raimondo

Porta S. Carlo

Porta S. Caterina

Porta S. Bartolomeo

Porta S. Maria

Porta S. Raimondo

Porta S. Carlo



imperfectly, but their columns, like those of the early-Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent. *Matteo Civitali* (1435-1501), one of the most pleasing sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style, influenced by Antonio Rossellino and other Florentine masters, though full of life, is of a graceful and gentle character, contrasting especially with Donatello.

Near the *Railway Station* (Pl. D, 4) are a number of new streets, including the unfinished *VIA CIRCONVALLAZIONE* (Pl. E, F, 4, 3). We enter the inner town through the *Porta San Pietro* (Pl. C, 4) and proceed, trending to the left, to the —

*PIAZZA GRANDE* or *Piazza Napoleone* (Pl. C, 3), the chief square, laid out under Elisa Baciocchi. In the centre is a monument to the *Duchess Marie Louise*, by Lor. Bartolini (1843). — This piazza is adjoined on the S.E. by the *Piazza del Giglio* (Pl. C, 3), a few yards to the E. of which is the *PIAZZA SAN MARTINO*, with the —

\**Cathedral of San Martino* (Pl. D, 3), founded in the 6th cent. by St. Frigidianus (p. 447) but rebuilt in 1060-70 in the Romanesque style by *Bishop Anselmo Badagio* (later Pope Alexander II.). The choir-apse and the aisles date from the original building, though the latter received Gothic windows and buttresses (chiefly on the N. side) in the course of an extensive restoration in the 14th cent. (1308 and 1372), when the nave and transepts were rebuilt in the Gothic style. The sumptuous façade (restored in 1903-4), added after 1204 by *Guido da Como* and his son *Guidetto*, is embellished with a fine group of St. Martin and the beggar (13th cent.?). The labyrinth on the pier to the right symbolises the erring paths of human life. The ornamentation inside the vestibule was begun in 1233; the reliefs represent the history of St. Martin and the emblems of the Months. Over the door are an Adoration of the Magi (much mutilated) and a Descent from the Cross, two early works of *Niccolò Pisano* (p. 428). The church is entered by three Renaissance doors adorned with wood-carvings.

The \**INTERIOR* (most of the altar-pieces covered on week-days), which has recently undergone a thorough restoration, is in the form of a Latin cross, with nave and aisles 92 yds. in length, transept 48, and nave 30 yds. in width. The nave (92 ft. high) has pillars and round arches, above which, as in Northern Gothic churches, is a triforium (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally. Stained glass by *Gius. Bertini* (1856).

*RIGHT AISLE.* At the 3rd altar, Last Supper, by *Tintoretto*. Pulpit by *Matteo Civitali*, with rich ornamentation (1498). Above the adjoining entrance to the sacristy is an organ-screen of 1482. — In the *SACRISTY*, *Dom. Ghirlandajo*, \**Madonna with SS. Clement, Peter, Paul, and Sebastian*; above, a *Pietà* (an early work by *Michael Angelo*?), below, a fine predella.

The *RIGHT TRANSEPT* contains (r.) the beautiful marble Monument of *Pietro da Noceto*, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, farther on, is the simple tomb of Count *Domenico Bertini* (1479); also in the following *CAPELLA DEL SACRAMENTO* (enclosed by a railing) two Angels in an attitude of adoration (1477) and (adjoining the choir on the right) the *ALTAR OF ST. REGULUS*, with St. Sebastian and John the Baptist and beautiful reliefs (1484).

The beautiful stained glass in the CHOR is by *Pandolfo di Ugolino da Pisa* (1485). — To the left of the choir the ALTAR of LIBERTY, which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divis tutelaribus*), with a Resurrection by *Giov. da Bologna* (1579). In the following CAPPELLA DEL SANTUARIO (to the left; closed), dating from 1629-37, a \*\*Madonna with SS. Stephen and John the Baptist and a beautiful angel with a musical instrument, by *Fra Bartolomeo* (1509; in excellent preservation): 'a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesses of the brush, bathed in a warm and airy vapour, and firm of outline and touch' (*C. & C.*).

The LEFT TRANSEPT contains the Monument of Ilaria del Carretto (d. 1405), second wife of Paolo Guinigi, by *Jacopo della Quercia* (1406), one of the earliest works of the Renaissance; the noble figure of the young woman, resting on a sarcophagus, is surrounded by 'putti' with a garland of fruit.

In the LEFT AISLE is IL TEMPIETTO, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca* (p. 447), an ancient crucifix in cedar-wood, said by tradition to have been made by *St. Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 26 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of *St. Sebastian*, also by *Civitali*. On the pavement close by, inlaid work of coloured stones, representing Solomon's Judgment.

On the ENTRANCE WALL, Descent from the Cross, and *St. Nicodemus* carving the *Volto Santo*, frescoes by *Cosimo Rosselli*.

The cathedral treasury is preserved in the *Amministrazione del Duomo*, on the N. side of the church, Piazza Antelminelli 2. It includes the so-called Croce dei Pisani, in silver-gilt (14th cent.), a Gothic episcopal staff, a Gothic leather casket, etc.

Behind the cathedral, and connected with it by a passage, is the ARCHIEPISCOPAL PALACE (*Arcivescovado*; Pl. 1, D 3), altered in the 18th cent., the court of which commands a good view of the cathedral-apse.

The *Archiepiscopal Library* contains 20 MSS. and 400 rare editions. In the *Archives* are many documents dating from before 1000. — The *Chapter Library* (*Bibliotheca Feliniana*) is rich in mediæval MSS.

The elegant Gothic Chapel of *Santa Maria della Rosa* (Pl. 9; D, 3), in the neighbouring Via della Rosa, dates from 1309, but the interior was entirely modernized in 1609.

We return to the Piazza San Martino. The Romanesque building (partly restored) next the campanile of the cathedral is now the *Monte di Pietà*. — Opposite, on the N. side of the piazza, rises the *Palazzo Bernardi-Micheletti* (Pl. 20), by Bart. Ammanati.

**San Giovanni** (Pl. D, 3), to the left of the last, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the Madonna with the Apostles, of the 12th century.

In the INTERIOR the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are ancient. — Adjoining the left transept is a venerable *Baptistery*, with a Gothic vaulted roof (14th cent.). The remains of a font of the 12th cent., more than 6 ft. below the present level of the pavement, were exhumed in the centre in 1887.



A little to the N.W. stands the small church of *San Giusto* (Pl. C, D, 3), with a fine portal of the 12th century. Near this spot stood the palace of the Lombard dukes. — The Romanesque church of *San Cristoforo* (Pl. 7; D, 3), in the Via Fillungo, dates from the 11-12th centuries. Pretty façade.

On the W. side of the Piazza Napoleone (p. 443) is situated the **Palazzo Provinciale** (Pl. C, 3), formerly *Pal. Ducale*, begun in 1578 by *Bart. Ammanati* on the site of a palace (burned in 1576) of Castruccio and the Guinigi, continued in 1728 by *Franc. Pini* and *Fil. Juvara* with important deviations from the original plan, and still unfinished. In the imposing inner court stands a monument to the jurist *Franc. Carrara* (1805-88), who was born at Lucca.

In the archway leading to the second court is (left) the entrance to the PICTURE GALLERY (*Pinacoteca*), important on account of two paintings (from San Romano) by Fra Bartolomeo (open daily, 10-2, 1/2 fr.; closed on Mon., Easter Sun., and Sun. in Christmas week).

From the VESTIBULE, which contains mediæval sculptures, we ascend the staircase to the first floor.

I. Room. Entrance-wall: \*12. *Fra Bartolomeo*, God the Father with Mary Magdalen and St. Catharine of Siena. 1509; injured by restoration. — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the *Mona Lisa*, or of Raphael in the portrait of Leo the Tenth' (C. & C.). — Opposite, \*5. *Fra Bartolomeo*, Madonna della Misericordia, with portraits of the Moncalieri family, of 1515; also injured by restoration. — 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutæ unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends' (C. & C.). — In this room also are: 1. *Pompeo Batoni*, Martyrdom of St. Bartholomew; 11. *Domenichino*, Samson.

II. Room. On the right, 3. *And. del Sarto*, Holy Family (replica of that in the Palazzo Pitti); 5. *Pontormo*, Giuliano de' Medici; 15. *Tintoretto*, St. Mark releasing a slave (small replica of that in the Academy at Venice, p. 309); 20. *Guido Reni*, Crucifixion, with SS. Julius and Catharine; *A. Bronzino*, 23. Don Garzia de' Medici, 25. Ferdinando de' Medici. — 37. *Amico Aspertini*, Madonna in glory, with four saints; 39. *Sustermans*, Vittoria della Rovere, with her son Cosimo III. de' Medici. — 42. *Lod. Brea*, Madonna with saints; 60. *Beccafumi*, Moderation of Scipio. — A case in the centre contains coins and medals; another at the end-wall contains mediæval articles in gold and bronze. — We pass through R. I. again to reach the —

III. Room. 3. *Rembrandt* (?), Portrait (retouched throughout); 8. *Sustermans*, Female portrait. — IV. Room. Nothing of importance.

From R. I. we enter the V. Room. 20. Choir-stalls from the cathedral, by *Leonardo Marti* (1452-57); 35. Gothic choir-stalls and lectern from the former church of Sant'Agostino (15th cent.); 21. Panel with intarsia work by *Cristoforo da Lendinara* (1488); 31. Wooden altar with marble statues of the Madonna, St. Martin, and the Archangel Michael (*Pisan School*; 14th cent.); 10. *Matteo Civitali* (?), Assumption of the Virgin. — The adjoining room contains modern paintings of no importance.

Adjoining the second court of the Palazzo Provinciale on the W. is situated the church of **San Romano** (Pl. C, 3), which dates from

1279 but was remodelled in 1635 by *Vincenzo Buonamici*. At the back of the high-altar are the remains of the monument of St. Romanus, with a *Pietà* above, and a recumbent figure of the saint below, with painted armour, by *Matteo Civitali* (1490).

Near the *Via Vittorio Emanuele*, not far from the *Piazza Napoleone*, is the church of *Sant' Alessandro* (Pl. 5; C, 3), of the 11th cent., with fine antique columns.

The **Palazzo Mansi** (Pl. C, 2), *Via Galli-Tassi* 17, a building of the 17th cent., contains a valuable *Picture Gallery*, consisting principally of Dutch paintings, inherited from the *Van Diemen* family. Open daily (fee  $\frac{1}{2}$ -1 fr.).

From the vestibule we enter (to the left) a glass-roofed SALOON. To the left, *R. van Vries*, *Silvan* scene; *C. J. van der Laemen*, Seven genre and conversation-pieces (1641); *Frans Snyders*, "Fruit and game dealer (figures of the school of *Rubens*); *Ferd. Bol*, "Abraham's sacrifice, the chief work of the Rembrandtesque period of the artist, influenced by Rembrandt's painting of the same subject (now in St. Petersburg); *Ad. Pynacker*, Dutch farm and ferry. — *H. Averkump* (not *Brueghel*), Winter-pleasures; *Jac. Jordaens*, Adoration of the Shepherds; *P. Claesz*, Still-life. — *Jan Weenix*, "Spoils of the chase; *Nic. Poussin*, Four architectural pieces, with accessories; *P. Claesz*, The breakfast-table (1653); *Lucas van Leyden* (?), Adoration of the Magi; *Melch. d'Hondecoeter*, "Cock and turkey fighting; *A. van Dyck* (?), Holy Family; above, four large battle-pieces by *J. van Huchtenburgh*. — *G. Terburg* (?), Two portraits of the *Van Diemen* family; *Rubens*, Satyr and shepherdess (school-piece). — *Fr. Francia*, Madonna; *Domenichino*, Martyrdom of St. Agatha; *Jac. Ochtervelt*, Conversation-piece; over the door, *Fr. Snyders*, Still-life.

VESTIBULE. *P. Brueghel the Younger*, Four rustic fêtes; *Mathys Naiven*, Cherry-seller; *G. Poussin* (*Dughet*), Diana and Actæon.

III. ROOM. To the left: *Rembrandt* (?), Landscape; *Perin del Vaga*, Holy Family; *H. Bles* (?), Temptation of St. Anthony. — Sea-pieces by *J. Lingelbach*, *A. Smit*, *J. Blonkerhof* (not *Bakhuysen*), etc.

IV. ROOM. Back-wall: *J. Vermeyen*, Three scenes from the campaigns of Charles V.: Capture of Tunis, Capture of Rome, Battle of Pavia. Above, *Gysbert d'Hondecoeter*, Peacock and poultry.

From the *Piazza Napoleone* (p. 443) we proceed to the N., through the busy *Via Nazionale*, to the *Piazza San Michele* (Pl. C, 3), the ancient Forum, in which rise a statue of *Fran. Burlamacchi* (d. 1548; p. 469) and the ancient church of **San Michele**, founded before 795, but altered and restored in the 12th, 14th, and 16th centuries. The over-decorated façade, rising high above the nave, with representations from the mediæval bestiaries, was restored about 1200, and in great part rebuilt in the 19th century. The figure of the archangel at the top is modern. The row of columns on the S. side was added in 1377. The statue of the Madonna at the corner is by *Civitali*. The left transept contains an altar-piece by *Filippino Lippi* (SS. Rochus, Sebastian, Jerome, and Helen) and a relief of the Madonna by *Raffaello da Montelupo* (1522).

The **PALAZZO PRETORIO** (Pl. 19; C, 3), in the early-Renaissance style (built after 1492), is situated on the S. side of the *Piazza S. Michele*. In the loggia is a statue of *Matteo Civitali* (1893).

The *Via Calderia* leads hence to the N. to the *Chiesa del Sal-*

vatore or *Misericordia* (Pl. 11; C, 2), dating from the 11-12th cent., with ancient sculptures on the portals; over the S. side-door is a relief of St. Nicholas, by Biduinus (p. 433).

Beside the adjacent church of Santa Maria Corteorlandini, in the street of that name, is the *Biblioteca Governativa* (Pl. 2; C, 2), which possesses some interesting MSS. (e.g. Latin poems by Tasso) and early printed works. To the left of the Reale Liceo is the 16th cent. *Palazzo Controni-Pfanner* (Pl. C, 2), with a handsome staircase.

On the N. side of the town is situated —

\***San Frediano** (Pl. D, 2), said to have been originally dedicated to *San Vincenzo* by St. Frigidianus, an Irishman, who was Bishop of Lucca in 560-78. In the 7th cent., however, it became the church of a monastery founded by the Lombard kings Bertharic and Cunibert. In 1112-47 it was rebuilt in the Romanesque style. The exterior deviates from the Tuscan-Romanesque style in having vertical bands and colonnades with straight architraves. The mosaic of the 12th cent. (Christ enthroned, with the Apostles) with which the façade is adorned was restored in 1829.

**INTERIOR.** The Nave was originally flanked with double aisles, the outer of which have been converted into chapels. Eight of the 22 columns are antique. — On the entrance-wall are two frescoes: to the left, *Madonna and saints*, by *Amico Aspertini*, a pupil of Fr. Francia; on the right, *Visitation*, by *Rid. Ghirlandaio* (injured).

**LEFT AISLE.** The *CAPPELLA DI SANT' AGOSTINO* (2nd) contains two fine frescoes by *Amico Aspertini* (restored in 1831). On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the *Entombment*; below it, to the left, an image of Christ found in the sea (*Volto Santo*, p. 444), drawn by two oxen, to the right, St. Augustine baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the *Nativity and Adoration of the Magi*; on the right, San Frigidiano miraculously checking an inundation of the sea. — In the *CAPPELLA DEL SANTO SACRAMENTO* (4th), a marble altar with a \**Madonna and four saints in relief* by *Jacobus magistri Petri de Senis* (*Jacopo della Quercia*); above, four prophets in high relief; below, low reliefs of *Martyrdoms*, a *Pietà*, etc. (1422). Opposite are the tombstones (damaged) of *Federigo Trenta*, founder of the chapel, and his wife, by the same artist (1416).

**RIGHT AISLE.** In front is the ancient font, with stiff reliefs (copied from an early-Christian ivory pyx), according to a doubtful inscription by *Robertus* (1151); by the wall is the more modern font by *Niccolò Civitali*. The 2nd chapel contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (*Inferno*, xxi. 38). In the 5th chapel is a painted relief of the *Death and Assumption of the Virgin*, by *Matteo Civitali the Younger*, and a fine *Coronation of Mary*, by *Francesco Francia* (both covered).

We now cross the *Piazza San Frediano*, which adjoins the church on the E., and reach the *Piazza del Mercato*, or vegetable-market. The *Palazzo Nobili*, No. 14 in the *Piazza S. Frediano* (left side), contains a fine *Madonna* by *Giulio Romano*, with the features of Raphael's *Fornarina* in the *Pal. Barberini* at Rome. — The houses enclosing the market stand on the foundations of a Roman **Amphitheatre** (Pl. D, 2) dating from the end of the first or beginning of the second Christian century. Two series of the arcades, of

54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place)  $87\frac{1}{2}$  by 58 yds.

To the E. of the Amphitheatre is situated the church of *San Pietro Somaldi* (Pl. D, E, 2), founded during the Lombard period, restored in the 13th cent., and modernized in the interior in the 19th century. — Farther on is *San Francesco* (Pl. E, 2), erected in 1228, containing the monuments of the poet Giov. Guidiccioni (1500-41) and of the celebrated Castruccio (Castracani (d. 1328; p. 412). It is now used as a military magazine.

To the S. of the Amphitheatre, Via Guinigi No. 13, at the corner of the Via Sant' Andrea, stands the \*PALAZZO GUINIGI (Pl. D, 2), an Italian Gothic structure of brick erected about 1400, with a high tower. No. 16, opposite, is a *Palazzo Guinigi* also.

The *Palazzo Mazzarosa* (Pl. 21; D, 3), Via Santa Croce 26, contains some good paintings. In the court is a relief by Biduinus (Christ on the Mt. of Olives).

The church of *Santa Maria Forisportam* (Pl. E, 3), founded in the 8th cent. (?) and rebuilt in the 12th, contains antique columns. At the 4th altar on the right is a St. Lucy, by *Guercino*. — The old *Porta San Gervasio* (Pl. E, 3), rising with its two massive round towers at the end of the Via Santa Croce, is a relic of the second town-wall (13th cent.).

A spare hour should be devoted to a \*WALK ON THE RAMPARTS ( $2\frac{2}{3}$  M. long), which, especially on the W. and N. sides, afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity (Monti Pisani, Alpi Apuane, Apennines). In the grounds on the S.W. side is a monument of *Charles III. of Spain* (Pl. 13; B, 3, 4), erected in 1822. On the southernmost bastion, now named *Piazzale Vittorio Emanuele Secondo*, is a pleasant café.

The ENVIRONS of Lucca are beautiful and contain many pleasant villas, but in summer the country is hot and destitute of shade.

The traveller should visit the *Villa di Marlia*, 3 M. to the N.E., with its beautiful grounds, fine points of view, and fountains, resembling Marly near Paris (whence the name), and with a chapel containing old paintings, etc. The road thither leads through the *Porta Santa Maria* (Pl. D, 1), and then diverges to the right from that to the Baths of Lucca. — Excursion to the *Monti Pisani*, see p. 437.

FROM LUCCA TO THE BAGNI DI LUCCA, 15 M., railway in 1 hr. (fares 1 fr. 80, 90 c.). The line ascends the valley of the *Serchio*. 6 M. *Ponte a Moriano* (115 ft.), opposite the high-lying village of *Moriano*. Charming hill-country. Above ( $12\frac{1}{2}$  M.) *Borgo a Mozzano* (330 ft.) is the *Ponte della Maddalena* or *Ponte del Diavolo*, which is said to have been built in 1322 by Castruccio. — 16 M. *Bagni di Lucca*, the terminus, is situated a little above the junction of the *Lima* and the *Serchio*.

The *Bagni di Lucca* (season, May 1st to Sept. 15th), which were known as early as the 10th cent. under the name of the 'Baths of Corsena', with springs containing salt and sulphur and varying in temperature from 98° to 130° Fahr., consist of several different villages in the valley of the *Lima*. They are much frequented by English and American visitors. *Ponte a Serraglio* (ca. 410 ft.), the chief of these villages, is picturesquely situated on the bend of the rivulet. Here are \**Pagnini's Hôtel d'Europe et d'Amérique*, \**Pera's Hôtel New York*, and the *Grand Hôtel des Bains de Lucques*, with little difference in their charges (cheaper in Sept.); the *Cafés Posta* and *Italia*, in the *Piazza del Ponte*; the best *Baths*; a *Casino*, with billiard and



ball rooms; and the *Post Office*. Good furnished apartments, carriages, and donkeys may be had, but the shops are poor. — Adjoining the *Hôtel Pagnini*, on the Lima, is the royal *Casino Ridotti*, built in 1840.

Beautiful avenues ascend gradually from Ponte a Serraglio to the E. to (1 M.) *Villa* (ca. 490 ft.); *Hôt. Vittoria*; *Hôt. Royal Continental & du Parc*, pens. 6-8 fr.; *Hôt. du Pavillon*; *Hôt. Queen Victoria*, all with gardens; English chemist), where are the best and quietest apartments (pleasantest on the river-side of the main street), the *English Church* (services in summer at 8, 10.30, & 3; chaplain from Pisa, p. 438), and a *Casino* (with reading and ball-rooms, concerts, etc.), and to (3/4 M.) *Bagni Caldi* (*Grand Hôtel des Thermes*, formerly the château of the Grand-Duke of Tuscany, pens. 6-8 fr.). The mud-baths of *Bagni Caldi* are efficacious in rheumatism and gout; and there is a grotto with a natural vapour bath. The freedom from dust, glare, and excessive heat makes this a delightful summer-resort. — To the baths of Lucca belong also the establishments of *Bernabò* (named after an inhabitant of Pistoia cured here in the 16th cent.), *Docce Basse*, and *San Giovanni*.

The valley of the Lima is cool and well-shaded, chiefly with chestnut-trees, affording pleasant walks. Only the paths between Ponte a Serraglio and Villa and *Bagni Caldi* are provided with benches. There are footpaths on both banks of the stream as far as the suspension-bridge at *Fornoli*. Beautiful excursions may also be taken among the mountains, such as to the village of *Lugliano*, to *Benabbio* (with an old castle), and to the top of the *Monte Prato Fiorito* (4260 ft.). — *Boscungo* (p. 408) may be reached hence in about 6 hrs. (carr. ca. 30, with two horses 40-45 fr., including an extra horse up the hill) by following the Lima valley via *Palleggio* and *Popiglio*: to the right between these two villages lies *Lucchio*, a former frontier fortress of Lucca, at the foot of abrupt rocks.

About 5½ M. to the W. of Lucca, on the S. verge of the Apuan Alps, lies the *Certosa di Farneta*, since 1903 the mother house of the Carthusian order expelled from France. — For excursions in the *Apuan Alps*, see R. 21.

Railway from Lucca to (14½ M.) *Viareggio*. see p. 123.

The RAILWAY TO PISTOIA at first traverses the plain to the E., then it turns to the N. at (23 M.) *Altopascio* and runs through a fertile undulating district to the broad plain of the *Pescia*. Fine view, on the left, of the *Alpi Apuane*; in the distance to the right rise the hills of *Montecatini* and *Monsummano*. — 26 M. *Montecarlo*, the station for the beautifully situated village (535 ft.) on the ridge to the left, with an old castle.

29 M. *Pescia* (200 ft.; *Posta*), a town with 12,200 inhab., lies 1½ M. to the N., on the river of that name, in a beautiful district, with silk and paper manufactories. The *Cathedral* (restored in 1693) has remains of a façade of 1306, a 13th cent. pulpit, and the fine monument of *Baldassare Turini* (d. 1540) by *Raffaello da Montelupo*. In the churches of *San Francesco* and *Sant' Antonio* are frescoes of the school of *Giotto*. — We cross the *Pescia* and skirt the S. base of the *Apennines*.

33½ M. *Bagni di Montecatini*. — *Hotels*. *GRAND HÔTEL LA PACE*, with lift and steam-heating, R. from 4, B. 4½, déj. 3½, D. 5-6, pens. from 11 fr.; *LOCANDA MAGGIORE*; *ALB. SCANNAVINI*; *GR. HÔT. TERMINUS*; *ALB. D'EUROPA*; *HÔT. DE LA VILLE ET PENS. ANGLAISE*, well spoken of; *CORONA D'ITALIA*; *ALB. DELLE TERME*; *ALB. NIZZA*, and many others. — Numerous pensions.

*Bagni di Montecatini* (100 ft.), a frequented health-resort in the fertile valley of the *Nievole*, with thermal baths and springs (season



May-Nov.), which have been in use since the 14th century. Two of the bathing-establishments, the *Terme Leopoldine* and the *Stabilimento del Tettuccio*, and the park (*Parco Regio*) date from the time of Leopold I. (ca. 1727); the *Stabilimento della Fortuna*, the *Torretta*, and other bathing-establishments are more modern. — In summer a cable-tramway ascends to the little town of *Montecatini di Val di Nievole* (1180 ft.; Alb. l'Appennino; Alb. Quisisana, etc.), near which Ugucione della Fagginola (p. 442) defeated the Florentines in 1315. The old castle was pulled down in 1554 with the exception of one tower.

34 M. *Pieve Monsummano*, the station for **Monsummano** (Alb. *La Pace*, unpretending), a little town at the W. base of the *Monte di Monsummano* (1115 ft.; crowned by a ruined castle), the most northerly spur of the chain of the *Monte Albano*. It contains a monument to *Giuseppe Giusti* (1809-50), the satirist, a native of the place. In the *Parish Church* are an altar-piece and frescoes by Giov. da San Giovanni. On the E. slope of the mountain, 2 M. from the station (carr. 2-3 fr.), lies the *Grotta di Monsummano* or *Grotta Giusti* (260 ft.; 328 yds. long, 13 yds. wide), with hot vapour, discovered in 1849, famous for the cures of rheumatism and gout which it has effected. Season, March-Oct. (bath 2-3 fr.). Alb. *Reale Vittorio Emanuele*, at the entrance to the grotto, with steam-heating, R. 2-10, B. 11½, déj. 3. D. 5, pens. 7-20, omn. 11½ fr.; near it is the plainer dépendance *Hôt. Verdi*.

About 3 M. to the S.E. of Monsummano and 1½ M. to the S. of the grotto lies the village of *Monterettolini*, with the Villa Medicea (now Borghese-), a castle converted in the 16-17th cent. into a ducal country residence. The neighbouring *Belvedere* (1615 ft.) affords a fine view of the valley of the Nievole and the valley of the Arno as far as Florence.

We now pierce the Monte Albano chain by a tunnel and reach (38½ M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoia. — 41½ M. *Pistoia*.

**Pistoia.** — **Hotels.** \*ALBERGO DEL GLOBO (Pl. a; B. 3), Piazza Cino, with trattoria and caffè, R. 2½-3, omn. ½ fr.; ALBERGO E TRATTORIA ROSSINI (Pl. b; C. 3), Via Cavour, unpretending but good. — *Trattoria la Toscana*, Via Curtatone 930; *Railway Restaurant*. — Wine and beer at *Gianini's*, outside the Porta Barriera (Pl. B. 4).

**Post Office** in the Piazza Cino (Pl. B. 3).

**Cab** with one horse 60, with two horses 80 c. per drive; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

**Principal Attractions** (½-1 day). San Giovanni Fuorcivitas; Cathedral; Baptistery; Ospedale del Ceppo; Sant' Andrea; Madonna dell' Umiltà.

*Pistoia* (210 ft.), a pleasant little town with 13,400 inhab., is situated at the N. end of a longitudinal valley of the Apennines, in the vicinity of the *Ombrone*, a small tributary of the Arno, at the junction of the Leghorn-Florence and Bologna-Florence (R. 57) railway-lines. It has broad, well-built streets, and important manufacturing of guns and iron-ware. Pistols are said to have been invented at Pistoia, and thence to derive their name.





Pistoia, the Roman *Pistoria*, near which Catiline was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciatichi*, or *Black* and *White* parties, mentioned by Dante (*Inferno*, xxiv. 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoia had to surrender to Florence in 1351. It was the birthplace of the celebrated jurist and poet *Cino Sinibaldi* (1270-1336), a friend of Dante, and of the satirist *Niccolò Forteguerri* (1674-1735), author of the *Ricciardetto*.

In the HISTORY OF ART, Pistoia, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the *Cathedral* and *Sant' Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoia we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (*Gruamons* and *Adeodatus*). After the 14th cent. Pistoia became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Goldsmith's Art* we have an important specimen in the silver altar in the Cathedral.

From the railway-station (Pl. B, 4) we proceed straight through the *Porta Barriera* to the (5 min.) little PIAZZA CINO (Pl. B, 3), the main focus of traffic. — A few yards to the right, in the Via Cavour, rises the old Tuscan-Romanesque church of —

**San Giovanni Fuorcivitas** (*Evangelista*; Pl. 2), erected outside the city walls about 1160, with a somewhat overlaid facade adorned in Pisan fashion with rows of columns. Over the entrance is a relief representing the Last Supper by *Gruamons*, as an inscription on the architrave records (1162?). The church is closed after 9 a.m.; key at Via Fel. Cavallotti 2, close by.

INTERIOR. On the right is the \**Pulpit*, adorned with reliefs on three sides, by *Fra Guglielmo*, a pupil of Niccolò Pisano, whose antique style he followed (about 1270); in front, the symbols of the Evangelists. Over the next altar, the \**Visitation of Mary*, a lifesize group in terracotta, by *Luca della Robbia*, described by Burckhardt as 'the most beautiful group of the Renaissance period'. On the left, a handsome basin for holy water by *Gior. Pisano* (much injured), supported by the cardinal virtues, with allegorical figures above.

Opposite is the *Palazzo Panciatichi-Cellesi*. — Following the Via Cavour, and diverging from it by the Via Francesco Magni, to the left, in which rises (r.) the *Cassa di Risparmio* (savings-bank; Pl. S, C, 3), erected in 1902-5 in the Florentine early-Renaissance style by Tito Azzolini, we reach the PIAZZA DEL DUOMO (Pl. C, 2). On the right rises the —

**Cathedral** (*San Jacopo*) of the 12th cent., remodelled in the 13th, with an apse added in 1599 by *Jacopo Lafri*. In the vestibule, over the principal entrance, is a medallion (Madonna surrounded by angels) by *Andrea della Robbia* (1505). The barrel-vaulting is adorned with coffering and rich fruit-garlands from the studio of the Della Robbia.

The INTERIOR, sadly marred by alterations, consists of nave and aisles borne by sixteen columns and two piers. — By the wall of the entrance

is the font, adorned with five reliefs (History of the Baptist) by *Andrea Ferrucci*; to the left the tomb of Bishop Atto (d. 1337), restored in 1786, the reliefs dating from the original monument. — At the beginning of the RIGHT AISLE is the monument of Cino Sinibaldi (d. 1336; see p. 451), by the Sienese master *Cellino di Nese* (1337), the earliest type of an academic tomb. The bas-relief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — Opposite, in the LEFT AISLE, the Monument of Cardinal Forteguerra (p. 451), designed in 1477 by *Andrea Verrocchio* (whose clay model is in South Kensington Museum). Above is Christ in the Mandorla, supported by angels, beneath, Faith, \*Hope, and Charity (of which the first and last have been spoiled by *Lorenzetto*). The unattractive sarcophagus, with angels and the bust of the deceased, and the frame round the whole, are later additions. — The CAPPELLA DEL SACRAMENTO (left of the choir) contains a \*Madonna with St. John the Baptist and St. Zenobius by *Lorenzo di Credi*, the finest and oldest of his altar-pieces, the figures strongly reminiscent of Da Vinci (1486). To the left, High-relief bust of Bishop Donato de' Medici, ascribed to *A. Rossellino* (1475). — In front of the HIGH ALTAR a fine bronze candelabrum (15th cent.). The choir-stalls (restored in 1623) are adorned with beautiful intarsia work by *Ventura Vitoni* (1469). — In the CAPPELLA SAN JACOPO (right of the choir) is a rich \*Silver Altar executed in the 13th and 14th cent. (covered; sacristan 30-50 c.): at the top, the oldest part, is Christ in the Mandorla, in a niche beneath is a sitting statue of St. James, surrounded by apostles and prophets, by *Gilio da Pisa* (1353); below is a large silver tableau with wings; in the centre fifteen reliefs of subjects from the New Testament and Apostles, by *Andrea di Jacopo d'Ognabene* of Pistoia (1316); the wings consist of nine reliefs on the left, from the Old and New Testament by *Pietro di Leonardo* of Florence (1357), and nine on the right from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1371). About 450 lbs. of silver are said to have been used in the execution of this work of art. An earlier silver altar was plundered in 1295 by Vanni Fucci, for which crime Dante gives him a place in the Inferno (xxiv, 124 et seq.).

The CHURCH, borne by six columns, is modernised.

The campanile was originally a fortified tower (1200), called *Torre del Podestà*, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal \**Battistero* (*San Giovanni Battista*; Pl. 1), erected after 1339 by *Cellino di Nese* in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The principal portal has a fine wooden door. The large square font is embellished with richly-decorated slabs from the old pulpit (1199) of the cathedral.

Adjacent is the \**Palazzo Pretorio* (Pl. 12), formerly *Pal. del Podestà*, a Gothic building of the 14th cent., with a modern upper story. It now contains the courts of justice. The picturesque \**Quadrangle* is enclosed by four round arches resting upon piers, the arcades and the façade are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

*Hic locus odit, amat, punit, conservat, honorat,  
Nequitiam, leges, crimina, jura, probos.*



The piazza is adorned with a *Statue of Cardinal Forteguerra* (d. 1473), a native of the city and founder of the *Biblioteca Forteguerri* (Pl. 7; B, C, 2). — Opposite the Pal. Pretorio is the **PALAZZO DEL COMUNE** (Pl. 11; originally *Pal. degli Anziani*), erected in the Italian-Gothic style from the designs of *Simone di Ser Memmo*, of Siena, in 1295-1395, with a vestibule. The black marble head near the middle window, is said to represent *Filippo Tedici*, who sought to betray the city to Castruccio (p. 442). The large hall upstairs contains fine wood-work of 1534, a relief of the *Madonna* by the *Master of the Marble Madonnas* (15th cent.), and a \*Relief in marble of the *School of Verrocchio* (1494), representing the arms of the city supported by two angels. The small picture-gallery contains nothing of importance.

Passing between the cathedral and the Pal. del Comune (by the *Via Ripa del Sale*), we next visit **SAN BARTOLOMEO IN PANTANO** (Pl. C, D, 2), a basilica in the Tuscan-Romanesque style with open roof, borne by twelve columns, with varied capitals, and two pillars. Sculptures on the façade by *Rodolfinus* of Christ and the Apostles, 1167; pulpit, with eight reliefs from the history of Christ, by *Guido Bigarelli* of Como (1250), borne by two lions and the statue of the sculptor (?) — We now return and take the *Via Pacini*, on the right, to the —

**Ospedale del Ceppo** (Pl. C, 2), erected in 1277, but afterwards rebuilt. On the vestibule is a long \*Frieze by *Giov. della Robbia* (1514-25), consisting of reliefs in terracotta, beautifully coloured and glazed, representing the seven works of mercy (the last relief on the right, unglazed, was added in 1585 by *Fil. Paladini*); between are figures of *Caritas* and other virtues.

A little to the E., in the *Piazza San Lorenzo*, is the church of the *Madonna del Letto* (Pl. C, 2), containing a miraculous bed. — From the Ospedale we follow the *Via delle Pape* and the *Via Abbi Pazienza* to the left, then the *Via Sant' Andrea* to the right, to —

**Sant' Andrea** (Pl. B, 2), a basilica of the 12th century. On the architrave of the entrance are sculptures of 1166 (?), representing the Adoration of the Magi, with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adeodatus frater eius' (see p. 451). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

**INTERIOR** (closed 9-5, entrance between these hours through the house to the left). The narrow nave and aisles are supported by twelve columns and two piers. The hexagonal \*Pulpit with its numerous figures is one of the chief works of *Giovanni Pisano* (p. 428), a copy of that executed by his father at Pisa (p. 430); some of the details are by pupils. On five sides there are reliefs at the top, and at the corners are single figures: Aaron, Birth of Christ, David, Adoration of the Magi, Jeremiah, Massacre of the Innocents, Symbols of three of the Evangelists (the eagle, now wanting, probably served as a wooden lectern), Crucifixion, three Prophets, Last Judgment, four angels blowing trumpets; below these, at the corners, are six figures of Sibyls and in the spandrels twelve Prophets, the whole being borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

At the W. end of the Via Sant' Andrea lies the spacious Piazza Giuseppe Mazzini (Pl. A, B, 2), on the left side of which rises the monastic church of —

**San Francesco al Prato**, an Italian-Gothic edifice of 1294, with remarkable frescoes by pupils of *Giotto* (14th cent.).

In the NAVE fragmentary frescoes have recently been discovered beside several of the altars. — In the CHOR: Life of St. Francis of Assisi, in a series of free reproductions of Giotto's frescoes at Assisi (much damaged). Chapel to the left of the high-altar: Apotheosis of St. Augustine, Marriage of the Virgin, St. Paul's vision on the way to Damascus, Death of St. Clara. 1st chapel to the right of the high-altar, various frescoes of the Franciscan legends (sadly injured); 2nd chapel, Miracles and martyrdom of San Donnino.

The former CHAPTER HOUSE also contain frescoes of Scriptural subjects and of scenes from the life of St. Francis of Assisi and a few antiquities: 4. Cast of the city arms (p. 453), by *Verrocchio*; 16-21. Decorated panels from the old pulpit of the cathedral (p. 452); 44. Relief of the Resurrection, by *Ben. Buglioni* (1490). The pillar with Lombard ornamentation formerly stood in front of the church of San Pietro (see below).

We return through the Via Bozzi and the Via Curtatone (with the *Pal. Cancellieri* on the right, No. 945), and proceed by the Via della Madonna to the right to the church of the —

**\*Madonna dell' Umiltà** (Pl. B, 3), with an unfinished façade, erected in 1494-1509 by *Ventura Vitoni*, a pupil of Bramante. A fine vestibule, with barrel-vaulting on each side of a central dome (as in the Cappella de' Pazzi, p. 507), leads to the handsome octagonal interior, with its graceful Corinthian wall-pilasters. The dome is by *Vasari*.

In the Corso Umberto Primo, in the S. part of the city, is —

**San Domenico** (Pl. B, C, 3), a monastic church erected in 1380.

INTERIOR (closed after 8 a.m.; ring at the house on the right). The frescoes at the 2nd altar on the right (Madonna and Child) and the 2nd altar to the left (Crucifixion, with the Virgin, St. John, and St. Thomas Aquinas) are by *Fra Paolino da Pistoia*. Between the 4th and 5th Altars on the left, monument of the jurist Filippo Lazzari (d. 1412), by *Bern.* and *Ant. Rossellino* (1462-68). — Right Transept: *Cappella Rospigliosi*, with the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*, and two tombs (1628 and 1650) attributed to *Bernini*.

Farther on in the same street, to the left, is the church of SAN PAOLO (Pl. 3; C, 3), with a Gothic façade. — In this neighbourhood is the church of SAN PIETRO (Pl. 4; D, 3), with an early-Tuscan exterior (unfinished), in which as late as the 16th cent. the mystic marriage of the Bishop of Pistoia and the Abbess of the Benedictine convent was celebrated. The interior has been modernized. — The Viale dell' Arcadia (Pl. D, 1-3) commands a beautiful view of the city and the Apennines.

The *Villa Puccini*, 1½ M. to the N. of Pistoia, has beautiful gardens and sculptures by Pampaloni and others. — The church of *Groppoli*, 5 M. to the W. of Pistoia, contains a Romanesque pulpit of 1194, with stiff old reliefs.

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The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. 46½ M. *Montale-Agliana*. On the left the pictur-

esque castle of *Montemurlo* comes into view, near which the Florentine republicans *Baccio Valori* and *Filippo Strozzi* were defeated and taken prisoners by the troops of *Cosimo I.* in 1537.

51½ M. *Prato in Toscana* (210 ft.; *Alb. Giardino*, *Via Magnolfi*; *Stella d'Italia*, *Piazza del Duomo*; *Trattoria il Commercio*, *Piazza del Duomo*; *Caffè delle Logge*, *Piazza del Comune*), a well-built town of 17,200 inhab., on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits (*biscotti*, *cantucci*). It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under *Cardona*. The old town-walls still remain.

In the 15th cent. this small provincial town attracted numerous Florentine artists, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the EARLY RENAISSANCE style of Florence. An important work by *Donatello* and *Michelozzo*, several compositions by *Andrea della Robbia*, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Sandro Botticelli*, and *Fra Diamante*. The church of the *Madonna delle Carceri* at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo*) exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the *Via Magnolfi*, the first street to the left, to the (4 min.) *Piazza del Duomo*.

The *Duomo*, begun in the 12th cent. in the Tuscan-Romanesque style, was completed by *Giovanni Pisano* in 1317-20 in the Gothic style. The campanile, in the Lombard style, is by *Niccolò di Cecco* (1340). On the façade, rebuilt after 1413 by *Niccolò d'Arezzo*, is a pulpit, adorned by *Donatello* and *Michelozzo*, in 1434-38, with \*Reliefs (dancing children) and a fine bronze capital. From the pulpit the highly-revered *Sacra Cintola*, or 'girdle of the Virgin', preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a \**Madonna with SS. Stephen and Lawrence* in terracotta, by *Andrea della Robbia* (1489).

INTERIOR (very dark). Over the PRINCIPAL ENTRANCE the Virgin delivering the girdle to St. Thomas, by *Ridolfo Ghirlandajo*. The mural paintings in the CAPPELLA DELLA CINTOLA (the Virgin presenting her girdle to St. Thomas; discovery of the girdle in Palestine by a native of Prato) are the best works of the kind by *Agnolo Gaddi* (early work; 1365). On the altar is a marble statuette of the Virgin by *Giovanni Pisano*; handsome bronze \*Screen executed in 1444 by the Florentine *Bruno di Ser Lapo Mazzei* (1444), the frieze by *Pasquino di Matteo da Montepulciano* (1461-64). A small room adjoining the chapel on the right contains reliefs (Death of the Virgin, Presentation of the Girdle) in the style of the School of Pisa. — In the CHOIR, at the back of the high-altar, are the \*Histories of John the Baptist and St. Stephen by *Fra Filippo Lippi* (1456-64), in fresco, the finest work of this master (somewhat injured): on the right (above) Birth and Naming of the Baptist; his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias (a portrait of the nun *Lucrezia Buti*, the painter's mistress); by the window, on the right: Beheading of St. John; above it a saint.

On the left wall of the choir (above): Birth of St. Stephen, his Ordination and Care for the Poor, Stoning and Interment (among the admirable portrait-figures are Cardinal Carlo de' Medici, the donor, and, to the extreme right, the portrait of the painter himself, wearing a black cap). The continuation of the scene of the Stoning is on the window-wall; above it a saint; on the ceiling Evangelists (best light in the forenoon). — The chapel to the right of the choir is embellished with frescoes of the beginning of the 15th cent., ascribed to *Starnina* and *Antonio Viti* (?): to the right scenes from the life of the Virgin (Birth, Presentation in the Temple, Marriage), to the left scenes from the life of St. Stephen (Sermon, Martyrdom, Mourning over his body). In the right transept, in a Gothic recess in the wall, is the Death of St. Bernard, also by *Fra Filippo Lippi* (very dark); the "Madonna dell' Olivo, a statue in clay, by *Benedetto da Mariano*; and, below, a Pietà (relief, in marble), by his brothers *Giuliano* and *Giovanni da Mariano* (1480). — In the nave, handsome PULPIT, resting on sphinxes and snakes, by *Mino da Fiesole* and *Ant. Rossellino*. The latter also executed the admirable reliefs (1473) of the Presentation of the Girdle, and of the Stoning and Mourning of St. Stephen.

Not far from the cathedral, in the Via Garibaldi, is the little church of *San Lodovico* (called also *Madonna del Buonconsiglio*), with a good relief by *Andrea della Robbia* (generally shut, sacristan at Via San Fabiano 219).

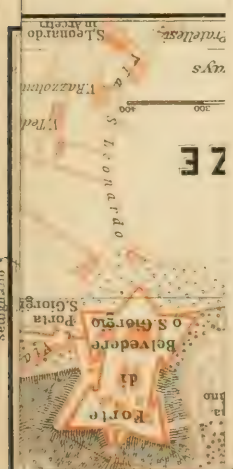
The Via Giuseppe Mazzoni leads to the S. from the cathedral to the Piazza del Comune, in which rise the old *Palazzo Pretorio* (13th cent.) and the PALAZZO COMUNALE. The latter contains a small picture-gallery on the first floor (open 9-4; fee 1/2 fr.).

SCULPTURE ROOM. Relief of the Madonna, after *Verrocchio*, from the studio of the Della Robbia. — MAIN ROOM. 4. *School of Giotto*, Madonna and saints; 9. *Giov. da Milano*, Madonna and saints; 10. *Agnolo Gaddi*, History of the Holy Girdle; *Fra Filippo Lippi*, 21. Adoration of the Child, 23. Madonna with St. Thomas and other saints, 29. Predella; 22. *Filippino Lippi*, Madonna with John the Baptist and St. Stephen.

In front of the palace is a *Fountain* by Pietro Tacca. — The Corso Principe Amadeo leads hence to the church of *San Domenico*, a Gothic edifice of 1281, restored in the 17th century.

The Via Ricasoli, the prolongation of the Via Giuseppe Mazzoni, leads to the Piazza Venti Settembre and the church of SAN FRANCESCO; the chapter-house contains mural paintings of the school of *Giotto*, ascribed to *Nic. da Piero Gerini* and *Lor. di Niccolò*. The fine cloisters adjoining contain the sepulchral monument of *Geminiano Inghirami* (d. 1460), by *Ant. Rossellino* (?). — The street to the left of the church leads to the piazza and church of —

\*MADONNA DELLE CARCERI, erected in 1485-91 by *Giuliano da Sangallo*, in the form of a Greek cross, with barrel-vaulting and a dome resting on an attic story. The unfinished exterior of the church is finely adorned with marble. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists executed by *Andrea della Robbia* (1491) from Sangallo's designs. Handsome choir-stalls; high-altar by Sangallo (1512). — The neighbouring *Fortezza di Santa Barbara*, on the city wall, was built by Apulian architects under Emp. Frederick II., but has been greatly altered.







In the Via Benedetto Cairoli, No. 5, is the *Pal. Novellucci*, with four fine bronze dragons by Pietro Tacca, by the windows. — A small shrine at the corner of the Via Santa Margherita contains an admirable Madonna by *Filippino Lippi* (1497).

Steam Tramway from Prato to Florence, see p. 460 (No. 4). The cars start beside the *Madonna delle Carceri*. — From Prato to *Sasso* (Bologna) through the *Val di Bisenzio* (omnibus to Castiglione dei Pepoli), see p. 407.

About 3 M. to the N.W. of Prato lies the little village of *Figline* (trattoria), near which rises the *Monte Ferrato* (1385 ft.), with a quarry of serpentine. This stone, known as 'marmo verde di Prato', is much used by the builders of Tuscany. — About 7 M. farther to the N. rises the *Monte di Iavello* (3225 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide (1½ fr.) and mules (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Migliana* (trattoria), or to the E. to (1 hr.) *Schignano* (trattoria) and return by the highroad to Figline and Prato. To walk from Migliana to Prato about 4 hrs. are required.

58 M. *Sesto Fiorentino* (Alb. d'Italia) is the best starting-point for a visit to *Monte Morello* (3065 ft.; p. 554), which rises to the N.E. — 59½ M. *Castello* (p. 553); 61 M. *Rifredi* (p. 553). — 62½ M. *Florence*.

## 64. Florence.

**Railway Stations.** 1. STAZIONE CENTRALE SANTA MARIA NOVELLA (Pl. D, 3; \**Restaurant*) for all the railways (approached from the Piazza della Stazione; exit for passengers by the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train (¾-2 fr., incl. luggage); cab 1 fr., at night 1 fr. 30 c., each box 50 c. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. STAZIONE CAMPO DI MARTE, on the E. side of the town, the first stopping-place for the slow trains to Arezzo, Perugia, etc.; too far from the middle of the town for most travellers. — Railway-tickets may be obtained at the *Agenzia di Città delle Ferrovie*, Via dell' Arcivescovado 3 (Pl. E, 4), at *French, Lemon & Co.*, at *Humbert's*, and at *Cook's* (see p. 462). — Sleeping Car Co's agent, the *Inspector* (Controllore) at the central station.

**Hotels** (nearly all the better hotels have lifts and steam-heating). — *On the Right Bank of the Arno*, best situation (gnats troublesome in summer): GRAND HÔTEL (Pl. a; C, 3), Piazza Manin 1, R. 5-12, B. 1½, déj. 4½, D. 6, pens. from 14, omn. 1½ fr.; \*GR. HÔTEL DE LA VILLE (Pl. b; C, 4), Piazza Manin 3, with restaurant, R. from 4, B. 1½, déj. 4-5, D. 6-8, pens. from 12½, omn. 1½-2 fr.; HÔT. ITALIE (Pl. c; C, 4), Lungarno Amerigo Vespucci (principal entrance Borgognissanti 19), R. 4-10, B. 1½, déj. 4, D. 6, pens. from 12½, omn. 1½ fr.; FLORENCE & WASHINGTON (Pl. d; C, 4), Lungarno Amerigo Vespucci 6, R. 4-8, B. 1½, déj. 3½, D. 4½-5, pens. 8-14, omn. 1½ fr.; GR. HÔT. NEW YORK (Pl. e; D, 4), Piazza Ponte alla Carraia 1, R. 3-5, B. 1½, déj. 3, D. 5, pens. 8-13, omn. 1 fr., these two frequented by English and American travellers; \*HÔT. GRANDE BRETAGNE (Pl. f; D, E, 5), Lungarno Acciaiuoli 8, R. from 5, B. 1½, déj. 4, D. 5, pens. from 12, omn. 1 fr.; \*PAOLI (Pl. g; G, 7), Lungarno della Zecca Vecchia 12, R. from 5, B. 1½, déj. 3½, D. 5, pens. from 12, omn. 2 fr., frequented by English travellers. All these are of the first class. — Somewhat less pretentious: HÔTEL BRISTOL (Pl. i; C, 4), near the Ponte Carraia, with restaurant, R. from 4, B. 1½, déj. 3½, D. 5, pens. from 9, omn. 1½ fr.; \*HÔT. D'ALBION (Pl. k; D, 5), Lungarno Acciaiuoli 10, R. 2½-8, B. 1½, déj. 3, D. 4, pens. from 8, omn. 1 fr. — Plain: HÔT. BERGHELLI (Pl. n; E, 5), Lungarno Acciaiuoli 16, R. from 2½, B. ¾, déj. 2½, D. 3, pens. 6-8, omn. 1 fr.

*On the Left Bank of the Arno:* °PALACE HOTEL (Pl. pa; C, 5). Lungarno Guicciardini 7, R. from 4, B. 1½, déj. 3½, D. 5, pens. 10-15, omn. 1 fr.

*Near the Piazza Vittorio Emanuele and the Piazza della Signoria, in the centre of the town:* SAVOY (Pl. o; E, 4), Piazza Vitt. Emanuele 7, with booking office, R. from 5, B. 1½, déj. 4-5, D. 5-7, pens. 12-25, omn. 1½ fr.; °GR. HÔT. DU NORD (Pl. no; E, 4, 5), Piazza Sirozzi 5, R. 5-7, B. 1½, déj. 3, D. 4½, pens. 9-12, omn. 1 fr.; °HELVETIA (Pl. p; E, 4), Via dei Pescioni, R. 3-5, B. 1¼, déj. 3, D. 4½, pens. from 10, omn. 1 fr., frequented by Germans; °GR. HÔT. D'EUROPE (Pl. s; D, 5), Piazza Santa Trinità 3, R. 3½-5, B. 1½, déj. 3, D. 4½, pens. 8-14 fr.; °CAVOUR (Pl. t; F, 5), Via del Proconsolo 5, R. 3-4, B. 1¼, déj. 3, D. 4½, pens. 10-12, omn. 1 fr.; HÔT.-PENS. LES PALMES, Piazza della Zecca 2, pens. 8-12 fr.; HÔT. MÉTROPOLE & LONDRES (Pl. q; E, 5), Via dei Sassetti 2, R. 2½-4¾, B. 1¼, déj. 3, D. 4, pens. 8-11, omn. 1 fr. — PORTA ROSSA & CENTRAL (Pl. u; D, 5), Via Porta Rossa 13, with steam-heating and good restaurant, R. from 3, B. 1¼, pens. (incl. wine) from 9½, omn. 1 fr.; HÔT. BERNA E PARLAMENTO, Piazza San Firenze (Pl. F, 5), pens. from 6 fr., very fair: ALB. PATRIA, with trattoria, R. 2, omn. ¾ fr.; STELLA D'ITALIA E SAN MARCO, plain but good, R. from 2½, D. 4 fr., these two in the Via de' Calzaioli (Pl. E, 5).

*Near Santa Maria Novella and the Railway Station:* °GR. HÔT. BAGLIONI (Pl. z; E, 3), Piazza dell' Unità Italiana 7, R. from 4½, B. 1½, déj. 3½, D. 4½ fr.; °MINERVA (Pl. v; D, 3), Piazza S. Maria Novella 16, R. 4-5, B. 1½, déj. 3, D. 4½, pens. 10-12, omn. 1 fr.; HÔT. DE ROME (Pl. w; D, 4), Piazza S. Maria Novella 8, R. 3-4, B. 1½, déj. 3, D. 4, pens. 8-12 fr.; HÔT. DE MILAN (Pl. y; E, 4), Via de' Cerretani 12, R. 4-6½, B. 1½, déj. 3, D. 4½, pens. 8-12, omn. 1 fr. — ALB. RONCIANI (Pl. x; E, 3), Via de' Panzani 23, with restaurant, R. 2-3 fr., L. 30, B. 80 c., pens. from 8, omn. 1 fr., plain but good: HÔT. REBECCHINO-BONCIANI (Pl. re; D, 3), Piazza della Stazione 3, R. 2-3½ fr., L. 30 c., recommended to passing tourists; HÔT. GERMANIA E COMO, Via dei Fossi 31; ALB. DELLA POSTA, Piazza dell' Unità Italiana 4; ALB. POLO NORD, Via de' Panzani 7; all these are Italian houses.

*Near the Cascine, in a quiet situation, at some distance from the chief sights:* °HÔT. VICTORIA (Pl. h; B, 2), Lungarno Amerigo Vespucci 26, English landlady, R. 8-10, B. 1½, déj. 3½, D. 5, pens. 9-15, omn. 1 fr., closed in summer; ANGLO-AMERICAN (Pl. l; B, 2), Via Garibaldi 7, well spoken of, R. from 5, B. 1½, déj. 3, D. 4½, pens. from 10, omn. 1 fr.; HÔT.-PENS. L'ALLIANCE (Pl. m; C, 3), Via Curtatone 4, well spoken of, R. 3 fr., L. 60 c., A. ½, B. 1½, déj. 2½, D. incl. wine 4½, pens. 7-9 fr.; HÔT. DE FRANCE ET PENS. ANGLAISE (Pl. fr; B, 2), Via Solferino 6, pens. 7-10 fr.; HÔT. MONTEBELLO, Corso Regina Elena 6 (Pl. B, 2), pens. from 7 fr.

**Hôtels Garnis.** HÔT. FENICE (Pl. r; F, 4), Via de' Pucci 19, R. 2½-3, omn. 1 fr., very fair; ALB. DI SPAGNA, Via de' Calzaioli, R. 1½-2½, omn. ¾ fr.; HÔT. ROMAGNA, Via de' Panzani 4, R. from 1½ fr.

**Pensions** (generally good). *In the Lungarno (right bank) and the Adjoining Streets.* BELLINI, Lungarno Amerigo Vespucci 10, 8-12 fr., handsomely furnished; PICCIOLI, Via Tornabuoni 1, 8-10 fr.; LUCCHESI, Lungarno della Zecca Vecchia 16, 8 fr.; QUISISANA, Lungarno della Borsa 6, 6-8 fr.; LOTTINI, Lungarno Corsini 6, 6-7 fr.; BALESTRI, Piazza Mentana 5, 5-7 fr.; SIMI, Lungarno delle Grazie 8; MISS WHITE, Piazza Cavalleggeri 2, adjoining the Lungarno delle Grazie, 6-10 fr.; JENNINGS-RICCIOLI, Corso dei Tintori 37. — *On and near the left bank of the Arno:* CLARK-MOLINI-BARBENSI (pens. 7-9 fr.), FRACIOLI-CROCINI (5-7 fr.), MISS GODKIN, all in the Lungarno Guicciardini (Nos. 17, 11, and 1); BENOÎT (6-7 fr.). KIRCH, GIANNINI (5-7 fr.), these three in the Lungarno Serristori (Nos. 13, 11, 21); WISKOWATOFF, Lungarno Torrigiani 7, 3rd floor, 5-5½ fr.; LAURENT, Via del Presto 11, 3rd floor, near S. Spirito, pens. 6-7 fr.; TOFANI, Piazza Santo Spirito 23; ORSI, Via San Frediano 8, 6-8 fr. — *Near the Piazza del Duomo.* MISS PLUCKNETT, Piazza Vitt. Emanuele 1 (Palazzo Bocconi), 7-8 fr.; PENDINI, Via degli Strozzi 2 bis, cor. of the Piazza Vitt. Emanuele, 6-9 fr.; NARDINI, Piazza del Duomo 7, at the corner of the Borgo San Lorenzo, 5-7 fr. (R. without board 2-3 fr.); SOLIFEN, Via Cavour 2, 6-8 fr.; FONDINI, Via Cavour 11, 6 fr.; CIPOLETTI, Via Cavour 70, 6-8 fr.; DEL FABRO,

Via Ricasoli 24, 6 fr.; BIONDI, Borgo degli Albizzi 27, 5-6½ fr.; ONOFRI, Via dell' Orivolo 35, 4½-6 fr.; CHAPMAN, Via Pandolfini 21, 7-9 fr. (frequented by Americans). — *Eastern Quarters.* SELB, Via della Colonna 11, 6-7 fr.; CONSIGLI, Piazza d'Azeglio 14, 6 fr.; FRATTIGIANI, Viale Carlo Alberto 5; BORGAGNI, Viale Principe Amedeo 18, 6-7 fr.; MME. JENNY GIACHINO (English), Piazza d'Azeglio 13, from 6 fr.; WHITE HOUSE (*Casa Bianca*), Via Farini 1; MISS WHITE, SANESI, Via della Pace Nos. 8 and 7; BIAGGI, Via (herubini) 6; RICCIOLI, Via dei Tintori, 67 fr. — *Northern Quarters.* VILLA TROLLOPE (*R. C. Hope*), Via Salvagnoli 1, well situated, pens. from 8 fr.; MOGGI, GOZZOLI, CASTRI, Piazza dell' Indipendenza (Nos. 3, 4, 5); LATTAD, LAPI, Via Ventisette Aprile 16 and 27; BANCHI, Viale Principessa Margherita 54, 5-6 fr.; PROF. SCOTI, Viale Principessa 1, 5 6 fr.; CICOGNANI, Via Nazionale 39. — *Near the Central Station.* ROCHAT, Via de' Fossi 16, 5 8 fr.; DELLA CASA, Via de' Banchi 2; MORINI, Via Sant' Antonio 8, 6-7 fr.; CHAMPENDAL, Via Nazionale 10, 5-6 fr.; SKANDINAVISK PENSION, Via Nazionale 14, 5-6 fr.; PIERATELLI, Via Nazionale 15; MONARINI, Via Nazionale 22. — *Near the Cascine:* VILLINO MONTEBELLO (10-12 fr.), PAGNINI'S PENS. PRINTEMPS, GIRARD (7-8 fr.), EDEN HOTEL & PENS. SPINETTI, Via Montebello (Nos. 36 34, 1. 30); LEVELIS-MARKE, Via Montebello 19; CAMMARANO-ROCHAT, Via Curtatone 1, 5 7 fr.; FIORAVANTI, Via Solferino 5, 5-7 fr.; PORCINAI, Via Solferino 7, 3rd floor, 5-6 fr.; BERTELLI-SCOTT, Via Palestro 2a (English); LELLI, Via Palestro 3; AZZERONI, Corso Regina Elena 4; LE ROLLAND, Via Solferino 8, 7-10 fr. (English); MISS CONSTANTIN, Via Solferino 8, 7-10 fr. (English).

**Furnished Apartments** (let even for a few days; comp. pp. xx, xxx). *Capitani*, Via Tornabuoni 11-13; *Wackermann*, Via Montebello 52, 3rd floor; *Centi*, Via Montebello 17 & 23; *Braschi*, Via Garibaldi 10; *Braudi*, Via Solferino 14; *Pettini*, Borgognonanti 10; *Prof. Thurnheer*, Piazza della Signoria 3, 3rd floor; *Fiacchini*, Piazza Santa Croce 5; *Contessi*, Piazza dell' Indipendenza 13; *Rossetti*, Via Taddea 2; *Casa Dominici*, Lungarno Cellini 11 (Pl. G. II. 8); *Giulia Rossi*, Piazza del Carmine 6. Lodgings to let are generally indicated by a placard, and may also be found by application to a house-agent (*Selari*, Via del Giglio 5; *Lapi*, Via de' Fossi 3, and others). The charges depend, of course, on the situation. Two furnished rooms cost on an average 50-60 fr. per month, in summer 40 fr.; attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 250-500 fr. per month. The *Lungarno*, the new quarters near the *Cascine*, *Piazza Santa Maria Novella*, *Piazza dell' Indipendenza*, etc., may be mentioned as healthy and pleasant situations. The *Piazza Pitti* is, perhaps, the most desirable quarter on the left bank of the Arno.

**Restaurants** (comp. p. xxi). *Doney et Neveux*, Via Tornabuoni 16, first floor, expensive, déj. 4, D. (about 6 p.m.) 5 fr.; *Giacosa* (Bono), Via Tornabuoni 11, first floor, déj. 3½, D. 5 fr. — *TRATTORIE* in the Italian style (those in the centre of the city are disagreeably crowded on Frid. afternoons): *Gambrinus Halle* (see below); *Melini*, *Tazza d'Oro*, *Etruria*, *La Toscana*, *Patria* (see p. 458), all in the Via de' Calzaioli; *Restaurant Sport*, Via de' Lambertini 3; *Porta Rossa*, Via Porta Rossa 13 (see p. 458); *Boncianni*, Via de' Panzani 23 (p. 458); *Ristor. Claudio*, Via Cavour 19; *Giotto*, *Pancani*, Piazza del Duomo (Nos. 13. 14), both moderate; *Giglio*, Piazza San Firenze 5, plain but good; *Mondo*, Via Martelli, unpretending. — *OPEN-AIR RESTAURANTS.* *Ristorante delle Due Terrazze*, Via Pontassieve, outside the Barriera Aretina (beyond Pl. I, 7); *Ristor. Boganini*, Via Fiorenzuola 3, outside the Barriera della Cure (comp. Pl. I, 1).

**Birrerie** (comp. p. xxiii). *Gambrinus Halle* (Pl. E, 4), Piazza Vitt. Emanuele, with seats outside and large concert-room (Munich beer), usually crowded in the evening and imperfectly ventilated; *Mucke* (also restaurant), Via de' Lambertini 5 (Pl. E, 5), *Reininghaus*, Piazza Vitt. Emanuele 3, Munich and Pilsener beer at both, frequented by Germans. — Wine, beer, preserved meats, etc.: *Corsini*, *Marugg*, both in the Via Porta Rossa.

**Wines** (comp. p. xxiii). *Fiaschetteria Aglietti*, Piazza Vitt. Emanuele; *Barile*, Via de' Cerchi 10 (Pl. E, F, 5); *Paoli*, Via Tavolini (p. 477); these two also provide plain meals.



**Cafés** (comp. p. xxiii), less inviting than in many other Italian towns: \**Birreria Reinighaus* (p. 459), *Caffè Centrale*, both in the Piazza Vitt. Emanuele, with seats in the open air; *Caffè del Bottegone*, Piazza del Duomo, cor. of the Via Martelli; *Caffè Elvetico*, Piazza del Duomo 14; *Giappone*, Piazza della Signoria, unpretending.

**Confectioners** (*Pasticcerie*). \**Doney et Nereux*, Via Tornabuoni 16 (recommended to ladies); \**Giacosa* (*Bono*), Via Tornabuoni 11 (good coffee, 70 c.); \**Gilli*, Via degli Speziali 6, cor. of the Piazza Vitt. Emanuele and Via de' Calzaioli 10; *Digerini, Marinai, & Co.*, Via de' Vecchietti 7; *Cloetta*, Via de' Cerretani 10; *Balboni & Mueller*. Via della Vigna Nuova, Vienna bread at these two. — **Tea-Rooms**. \**Floreal Tea Rooms* (*Digerini, Marinai, & Co.*, see above), Via de' Vecchietti 7 (concert 4.30-6); *Albion Tea Rooms*, at *Vieusesux* (p. 462), Via de' Vecchietti 5 (week-days 11-6.30; closed on Sun).

**Havanna Cigars**. *Parenti*. Via Tornabuoni 15; *Boccioli*, Via Porta Rossa 15.

**Cabs** are stationed in most of the piazzas. The following is the tariff within the Cinta Daziaria or line of municipal imposts. The night-fares are exigible from one hour after sunset till sunrise.

	Day	Night
<i>Per Drive</i> (including drive from the station to the town)	1. —	1. 30
<i>By Time</i> : 1st $\frac{1}{2}$ hr. . . . .	1. 20	1. 50
" 2nd $\frac{1}{2}$ hr. . . . .	— 80	1. —
" each additional $\frac{1}{2}$ hr. . . . .	— 75	1. —

Outside the town, for the first  $\frac{1}{2}$  hr. 2 fr., for each  $\frac{1}{2}$  hr. additional 1 fr. — Each large article of luggage 50 c., light articles free.

**Electric Tramways** (comp. the Plan and the Map, p. 548; 7 a.m.-10 p.m.; tips not customary). Details of both the electric and steam tramways may be found in the '*Orario dei Tramways fiorentini*' (10 c., obtainable at the office in the Piazza del Duomo), as well as in the larger time-tables mentioned on p. xvi.

1. *Piazza de' Giudici* (Pl. E, 6)-*Lungarno della Zecca Vecchia* (Pl. G, H, 1, 7)-*Viali di Circonvallazione - Piazza degli Zuavi* (Pl. A, B, 1, 2); every 10 min. (fares 10-20 c.). — 2. *Piazza del Duomo* (W. side; Pl. E, 4)-*Porta al Prato* (Pl. B, C, 1)-*Ponte alle Mosse - Cascine* (*Piazzale del Re*; p. 553); every  $\frac{1}{2}$  hr. (20 c.). — 3. *Piazza del Duomo*-*Porta al Prato*-*Barriera Ponte all' Asse-Rifredi* (p. 553; 15 20 c.)-*Castello* (p. 553; 20-25 c.; in 35 min.)-*Sesto* (p. 554; 30-35 c.); every 10-20 minutes. — 4. *Piazza del Duomo* (S. side; Pl. F, 4)-*Barriera della Querce* (comp. Pl. I, 3)-*Le Lune*-*San Domenico* (p. 555; 30 c.)-*Regresso di Maiano* (p. 555; 40 c.)-*Fiesole* (p. 556; 50 c.); every 20 min. in  $\frac{3}{4}$  hr. The open extra car stops at San Domenico. — 5. *Piazza del Duomo*-*Via Ghibellina* (Pl. F, G, H, 5-7)-*Via Fra Angelico* (Pl. I, 7, 8)-*Barriera Affrico-Ponte a Mensola* (p. 557; 20-25 c.)-*Settignano* (p. 557; 30-35 c.); every 22 min. (to Settignano only every 66 min. in the morning) in  $\frac{1}{2}$  hr. — 6. *Piazza del Duomo*-*Piazza Beccaria* (Pl. I, 6)-*Barriera Aretina-Rovezzano*; every 11 min. (20-25 c.). — 7. *Piazza del Duomo*-*Piazza de' Giudici* (on the return journey by Piazza Santa Croce)-*Ponte alle Grazie* (Pl. E, F, 6, 7)-*Barriera San Niccolò* (Pl. H, 8; 10-15 c.)-*Bagno a Ripoli* (20-25 c.); every 17 minutes. — 8. *Linea del Viale dei Colli* (p. 549): *Piazza del Duomo*-*Ponte alle Grazie*-*Barriera San Niccolò*-*Piazzale Michelangelo* (Pl. F, G, 8; p. 549; 20 c.)-*Torre al Gallo* (25 c.; below the view-point mentioned at p. 551)-*Gelsomino* (see below; 30 c.); every 34 min. in  $\frac{1}{2}$  hr. — The afternoon cars to Fiesole and Gelsomino are usually crowded during the tourist-season.

**Steam Tramways**. 1. *Linea del Chianti: Porta Romana* (Pl. A, 7)-*Poggio Imperiale* (p. 550; 5 min. below the Institute)-*Gelsomino* (see above; 10-20 c.)-*Certosa* (p. 551; 20-35 c.)-*Tavarnuzze*-*San Casciano* (90-1 fr. 20 c.)-*Greve* (1 fr. 30-1 fr. 70 c.); to the Certosa 16 times daily in 23 min. — 2. *Piazza Castello* (Pl. B, C, 4)-*Porta San Frediano* (Pl. B, 4)-*Casellina-Lastra* (p. 441)-*Ponte a Signa-Porto di Mezzo*. — 3. *Piazza della Stazione* (Pl. D, 3)-*Brozzi-Poggio a Caiano* (p. 553); 6 times daily (70-90 c.) in  $\frac{1}{2}$  hr. — 4. *Via de' Pecori* (Pl. E, 4)-*Piazza della Stazione-Campi-Prato*



(p. 455); 6 times daily (80 c.-1 fr. 10 c., return-tickets 95 c.-1 fr. 60 c.) in 1½ hr.

**Omnibuses** (7 a.m.-9 p.m.; 10 c.) from the Piazza della Signoria to the *Porta Romana* (Pl. A, 7; also reached by a line from the Piazza del Duomo), the *Porta San Frediano* (Pl. B, 4), the *Porta al Prato* (Pl. B, C, 1), the *Piazza dell'Indipendenza* (Pl. F, 2), along the Via San Gallo to the *Ponte Rosso* (Pl. I, 1), along the Via Cavour to the *Barriera delle Cure* (comp. Pl. I, 1), along the *Via Gino Capponi* (Pl. H, I, 3) to the *Barriera della Querce* (comp. Pl. I, 3), to the *Piazza d'Azeglio* (Pl. I, 5), and the *Piazza Beccaria* (*Porta alla Croce*; Pl. I, 6).

**Post Office** (Pl. E, 5, 6) in the Uffizi, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and at *Via della Vigna Nuova* 15, *Via de' Vecchietti* 6, *Piazza San Lorenzo* 1, *Piazza Cavour* 5, *Via Gius. Verdi*, and *Piazza di Porta Romana* 1).

**Telegraph Office** in the Palazzo Nonsfinito (Pl. F, 5; p. 504), *Via del Proconsolo* 12; also at the above-mentioned branch post-offices.

**Consulates.** British Consul General, *Major Percy Chapman*, *Via Tornabuoni* 2-4; vice-consul, *Mr. Placci*. American Consul, *Mr. Jerome A. Quay*, *Via Tornabuoni* 10; vice-consul, *Mr. Spirito Bernardi*. — International Lawyer, *Mr. Thomas Childs, M. A.*, Counsellor at Law and Advocate, *Via Ginori* 14.

**Physicians** (hour of consultation generally 2-3): *Dr. Alex. R. Coldstream*, *Lungarno Guicciardini* 11; *Dr. Gerald Garry*, *Via dei Vecchietti* 2; *Dr. Edward A. Gates*, *Via Palestro* A; *Dr. Henderson*, *Piazza Strozzi* 2; *Dr. Kirch* (American), *Via Montebello* 5; *Dr. C. R. Parke* (American), *Via Garibaldi* 6; *Dr. Faujas* (German), *Via del Campidoglio* 2; *Dr. Grazi*, *Borgo dei Greci* 10; *Dr. Krayl* (German), *Piazza degli Ottaviani* 3 (Pl. D, 4); *Dr. Levier* (Swiss), *Via Jacopo da Diacceto* 16; *Prof. Lustig* (Italian), *Via Masaccio* 14 (speaks German); *Dr. Celoni* (for children), *Piazza dell'Indipendenza* 9; *Dr. Paggi*, *Via Nazionale* 12 (speaks English); *Dr. Giglioli*, *Via del Campidoglio* 2 (speaks English); *Dr. R. Baldelli* (homeopath; speaks English), *Via Vigna Nuova* 29; *Dr. Olivetti* (for children), *Via Cavour* 77. — **DENTISTS:** *Schaffner* (American), *Via dei Cerretani* 8; *Dr. Heims* (American; away in summer), *Via Borgognissanti* 5; *Dunn*, *Via Tornabuoni* 9; *Benvenuti*, *Via dell'Arcivescovado* 2. — **HOSPITAL** (*Maison de Santé*) in the *Villa Betania*, outside the *Porta Romana*, corner of the *Viale del Poggio Imperiale* and the *Via Torricelli*, for the sick of all creeds and nationalities; 7-10 fr. per day, poor patients gratis. **ENGLISH HOSPITAL**, *Villa Regina Natalia*, *Via Bolognese* 48, charge 7-12 fr. per day.

**Chemists.** English: *Roberts & Co.*, *Via Tornabuoni* 17; *Anglo-American Stores*, *Via Cavour* 39. German: *Münstermann*, *Via Borgognissanti* 15. *Farmacia Internazionale*, *Piazza Vitt. Emanuele* 5; *Janssen*, *Via dei Fossi* 10 (Pl. D, 4); *Homoeopathic Pharmacy*, *Via Vigna Nuova* 20. — **Nurses** may be engaged through the chemists or by application to the *Holland Institute of Trained Nurses*, *Piazza d'Arno* 5, to the *English Nursing Sisters*, *Via Ferruccio*, or to the *Marienheim* (German), *Via de' Serragli* 110. — *Teresa Orlandini*, *Via dei Geppi* 3, visits ladies at their own residences for hair-dressing, shampooing, etc.

**Baths.** *Stabilimento Balneario*, *Via de' Pecori* 3 (Pl. E, 4); at *Via Bonifazio Lupi* (Pl. G, 1; bath 80 c., good); *Baroncelli*, *Borgo Santi Apostoli* 16 (1 fr.); *Franceschi*, *Via della Vigna Nuova* 19 and *Via di Parione* 28. — **River-baths** on the *Arno*, in summer.

**Shops.** The best shops are to be found in the *Via Tornabuoni*, *Via de' Fossi*, and *Via de' Cerretani*. — The establishment *Alle Città d'Italia* (*Fratelli Bocconi*), *Via degli Speciali* (Pl. E, 5), is a branch of the large 'general provider' mentioned at p. 130.

**Booksellers.** *B. Seeber*, Via Tornabuoni 20; *Flor & Findel*, Lungarno Acciaiuoli 24; *Bocca*, Via de' Cerretani 8; *George A. Cole*, Via Tornabuoni 17; *Paggi*, Via Tornabuoni 15; *Bemporad e Figlio*, Via del Proconsolo 7; *Olschki*, Lungarno Acciaiuoli 4 (old books). — Music and pianos may be hired of *Brazzi & Nicolai*, Via Cerretani; *G. Ceccherini & Co.*, Piazza Antinori. — **Reading Rooms.** \* *Vieusseux*, Via dei Vecchietti 5 (Pl. E, 4), open 8 a.m. to 10 p.m., admission 50 c., per week 3, per month 7, per quarter 14 fr.; *Circolo Filologico*, Via Tornabuoni 4 (subscription for a month 4 fr.). — **Circulating Libraries.** \* *Vieusseux*, see above (1 fr. per week); *Vanni*, Via Tornabuoni 12, Italian and French books; *Circolo Artistico*, Via de' Pucci (Pl. F, 4), art periodicals, etc. — **Newspapers.** *La Nazione*, *Fieramosca* (5 c.), *The Italian Gazette* (weekly; 20 c.), etc. — **Literary Office** (*Miss Meille*), Via Por Santa Maria 10. — **Artist's Colours**, *Gius. Giannini*, Via Tornabuoni 12 and Piazza Pitti 17.

**Photographs.** *Alinari*, Via Nazionale 8 and Via degli Strozzi 1; *Brogi*, Via Tornabuoni 1; *Anderson*, Via de' Cerretani 10, pictures and sculpture at these three; *Pini*, Lungarno Acciaiuoli 10 (landscapes, pictures, sculpture); *Compagnia Rotografica*, Lungarno Acciaiuoli 2 bis (photographic materials also); also at the stationers' (*cartolerie*).

**Antiquities.** *Costantini*, Lungarno Guicciardini 7; *Ciampolini*, Via del Sole 11; *Olivotti*, Via Tornabuoni 14; *Pacini* (Etruscan articles), Via dei Fossi 25.

**Works of Art.** **PICTURES:** *Pisani*, Via Borgognissanti 8; *Masini*, Piazza Ponte alla Carraia 3. Copies of paintings may be obtained at *Pisani's*, or ordered direct from the copyists in the galleries. — **SCULPTURES:** *Frilli*, Via de' Fossi 4; *Lapini*, Via de' Fossi and Piazza Manin; *Romanelli*, Lungarno Acciaiuoli 22; *Bazzanti*, Lungarno Corsini 12. — **PLASTER CASTS.** *Lelli*, Corso de' Tintori 55. — **MAJOLICA:** *Società Ceramica Richard-Ginori*, Via Rondinelli 7 (Pl. E, 4; permesso for Doccia, see p. 554); *Cantagalli*, Via Senese 21 (Pl. A, 7; factory, visitors admitted), artistic reproductions of antiques; *Manifattura di Signa* (Bondi; terracotta copies), dépôt of the factory at *Signa* (p. 441), Via de' Vecchietti 2; *Salvini & Co.*, Via Vitt. Emanuele 62; *Manifattura di Fontebuoni* ('L'Arte della Ceramica'), Via Arnolfo, modern ware. — **WOOD CARVINGS** (figures, ornamental works, furniture): *Olivotti*, Via de' Fossi 31; *Stabilimento Barbetti*, Via del Prato (Pl. C, 2; factory, closed on Sun.); *Seghi*, Via Santa Caterina 8. — **MOsaICS:** *Scappini*, Via Tornabuoni 1; *Bosi*, Piazza S. Trinità 1; *Sandrini*, Via de' Fossi. — **BOOK-COVERS AND OTHER ARTICLES IN VELLUM:** *Cecchi*, Piazza del Duomo 15; *Dori*, Borgo Santi Apostoli 14; *Giannini*, Piazza Pitti 19.

**Artists** (American and English). **PAINTERS:** *Spencer Stanhope*, Via Lungo il Mugnone 11; *M. M. Berthoud*, Via Lungo il Mugnone 19; *Isaac E. Craig*, Villa Stufa Montughi; *Prof. Eug. Meeks*, Piazza Donatello 8 (2-4 p.m.); *Henry R. Newman*, Piazza dei Rossi 1; *Stephen H. Parker*, Via Melarancio 2; *Fr. W. Loring*, Via Ventisette Aprile 18. — **SCULPTORS:** *A. E. Harnisch*, Via del Prato 39; *Prof. L. G. Mead*, Via degli Artisti A; *L. Powers*, Via Poggio Imperiale; *Preston Powers*, Via Farinato degli Uberti 1; *J. L. Thompson*, Viale in Curva 11.

**Art Exhibitions.** *Società Artistica*, Piazza Donatello 5 (Pl. I, 4); *Società delle Belle Arti*, Via della Colonna, in April and May, daily 10-6 (adm. 1 fr., Sun. 50 c.). — *Istituto Storico Artistico*, Viale Principessa Margherita 19, second floor (Pl. F, 1); director, *Prof. Brockhaus*.

**Goods Agents.** *Humbert*, Via Tornabuoni 20; *Anglo-American Supply Stores*, Via Cavour 41 (also storage of luggage, etc.); *Küntzel*, Via dell'Orivolo 45; *Jacky, Summerer, & Co.*, Piazza Santa Maria Novella 26.

**Tourist Bureau.** *Cook & Son*, Via Tornabuoni 10.

**Bankers.** *French, Lemon, & Co.*, *Cook & Sons*, *Whitby, Maquay, & Co.*, Via Tornabuoni 4, 10, & 5; *Steinhäuslin & Co.*, Via del Proconsolo 10; *Kuster & Co.*, Via Tornabuoni 12; *Bernet*, Via degli Strozzi 2 D; *Banca Commerciale Italiana*, Via Bufalini 7 (Pl. F, G, 4). — **Money Changers.** *Credito Italiano*, Via Tornabuoni 17 and Via de' Cerretani 2.

**Teachers of music and Italian** may be enquired for at the chemists', or at the booksellers'. — *Istituto Bettino Ricasoli*, an Anglo-Italian school

for boys (headmaster, Mr. G. B. Begg), Via Santa Reparata 111. — *English High School and International Institute, for Girls* (principal, Mrs. A. Wolf-Mengazzi), Villa Pepoli, Via Colletto 2.

**English Churches.** *Holy Trinity* (Pl. H, 2), Via La Marmora, behind S. Marco; services at 8.30, 11, 12.15, 4.45, and 5 (Rev. A. Knollys). — *St. Mark's Anglo-Catholic Church*, Via Maggio 18; services at 8.30, 11, 12.15, 4.45, and 5 (Rev. H. Tanner). — *American Episcopal Church (St. James)*, Piazza del Carmine 11; services at 8.30, 11, 3.15 (litany), and 3.30 (Rev. H. A. Venables). — *Presbyterian Service*, Lungarno Guicciardini 11; at 11 and 3 (Rev. A. S. Mactavish). — *Waldensian Service* (p. 44; Italian), on Sundays at 11 a.m. in the Palazzo Salviati. Via dei Serragli 51. — *Church of St. Joseph* (for English-speaking Catholics), Via S. Caterina. — *New Jerusalem Church* (English service), Piazza Beccaria.

**Clubs.** *Florence Club* (English), Via Borgognissanti 5; *Circolo dell'Unione*, Via Tornabuoni 7; *Italian Alpine Club*, Via Tornabuoni 4.

**Theatres** (comp. p. xxiv). — *Teatro della Pergola* (Pl. G, 5), erected in 1638, remodelled in 1857, Via della Pergola 12, for operas and ballet, representations during a few months only in winter (adm. 3 fr.; box-office, Via del Corso 7, Pl. F, 5); *Niccolini* (Pl. F, 4), Via Ricasoli 8, plays; *Verdi* (Pl. F, G, 6), Via Giuseppe Verdi, operas and ballet; *Politeama Fiorentino* (Pl. B, 2), Corso Vitt. Emanuele; *Politeama Nazionale* (Pl. E, 3), Via Nazionale, operettas, comedies, and equestrian performances. — *Alhambra* (Pl. I, 6, 7), Piazza Beccaria, variety theatre.

**Popular Festivals.** On the eve of the *Feast of Epiphany* (*Befana*; Jan. 6th) the 'Street Arabs' perambulate the streets with horns, torches, and shouting, and the feast itself is celebrated by a universal exchange of presents. — During the *Carnival* several 'Veglie' or masked balls are held. — On Good Friday there is a procession in Renaissance costumes in the village of *Grassano*, in the Ema valley (omn. from the Vico del Corno, behind the Palazzo Vecchio). — *Saturday before Easter*. 'Lo Scoppio del Carro', a chariot laden with fireworks, is driven to the front of the cathedral, and its contents ignited about noon by a rocket in the shape of a dove ('Colombina'), which descends from the high-altar along a string. The 'dove' is ignited during the 'Gloria' on a stone from the Holy Sepulchre, said to have been brought to Florence by Pazzo de' Pazzi in 1099. Its course is watched with great interest by the thousands of country people assembled in the piazza, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The car is then dragged by four white oxen (from the dairy-farm in the Cascine) to the Via del Proconsolo, and the remaining fireworks are let off at the Canto de' Pazzi (p. 504). — On *Ascension Day* ('Giorno dei Grilli') the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. — In the old quarters the inhabitants of each street celebrate the day of their patron-saint with music and fireworks. — According to an ancient custom the *Fiorta per Savonarola* takes place on May 23rd, when the spot on which the stake was erected (p. 474) is strewn with flowers. — At the *Festa dello Statuto*, on the first Sunday in June, there are a parade in the Cascine and an illumination of the Palazzo Vecchio after dark. — The *Festival of St. John* on 24th June is observed by fireworks, etc. — On June 29th the neighbouring villas are illuminated.

**Flower Market.** On Thurs. 8-2 in the Mercato Nuovo (p. 475). — Principal market in the Mercato Centrale (p. 529).

**Diary.** Churches generally open the whole day, except from 12.30 to 2 or 3 p.m.; the Cathedral and the church of Santissima Annunziata (p. 510) are open all day. — Collections belonging to government are closed on public holidays, which include the last Sun. during the Carnival, June 24th (the festival of San Giovanni Patrono), June 29th (the festival of SS. Peter and Paul), and Sept. 20th, besides those mentioned on p. xxiv. Artists, etc.,

may obtain *Free Tickets and Permission to copy paintings* at the 'Direzione', in the Uffizi (applications see p. xxiv).

\**Accademia di Belle Arti* (p. 520), see *Galleria Antica e Moderna*.

*San' Apollonia* (frescoes by Andrea del Castagno, etc.), week-days, 10-4, 25 c., Sun., 10-2, free: p. 525.

\**Archæological Museum* with the *Galleria degli Arazzi*, week-days, 10-4, adm. 1 fr., Sun., 10-2, gratis (see p. 511).

*Bargello*, see *Museo Nazionale*.

*Biblioteca Laurenziana* (p. 527), week-days, 10-4 (April-Oct. 8-12).

*Bibl. Marucelliana* (p. 518), week-days, 9-5 (Oct. 9-4, Nov. - Feb. 9-3, and 6-9).

*Bibl. Nazionale Centrale* (p. 498), week-days, 10-4.

*Bibl. Riccardiana* (p. 518), week-days 9-3 (in summer 7-1).

*Bigallo* (p. 477), week-days till noon and 1-3, gratuity (30-50 c.).

\**Boboli Garden* (p. 546), open to the public on Sun. & Thurs. afternoons; on Tues. afternoon only to those provided with a 'permesso' from the 'Amministrazione' of the Pal. Pitti (see below).

*Cathedral Museum*, see *Museo di Santa Maria del Fiore*.

*Cenacolo di Fuligno*, week-days, 10-4, 50 c., Sun., 10-2, free (p. 529).

*Chiostro dello Scalzo* (Andrea del Sarto's frescoes), week-days, 10-4, adm. 25 c., Sun., 10-2, free (p. 524).

\**Galleria Antica e Moderna*, week-days, 10-4, 1 fr., Sun., 10-2, free (p. 520).

*Gal. degli Arazzi*, see *Archæological Museum*.

*Gal. Buonarroti*, daily, exc. Sun. and festivals, 10-4; 1 fr., Mon. and Thurs. free (p. 508).

*Gal. Corsini*, Tues., Thurs., and Sat., 10-3 (p. 534).

\*\**Gal. Pitti* (*Gal. Palatina*; p. 534), week-days, 10-4, 1 fr., Sun., 10-2, gratis. Usually crowded in the morning during the season.

\*\**Gal. degli Uffizi* (p. 484), week-days, 10-4, 1 fr., Sun., 10-2, gratis. Usually over-crowded in the morning during the tourist-season.

\**San Lorenzo*, new sacristy and chapel of the princes, week-days, 10-4, adm. 1 fr. (Sun., 10-2, free), pp. 528, 527.

*Santa Maria Maddalena de' Pazzi* (Perugino's frescoes), week-days, 10-4, adm. 25 c., Sun., 10-2, free (p. 516).

*Museo di Fisica e Storia Naturale* (p. 547), Tues., Thurs., and Sat., 10-4 (in winter 10-3).

*Museo Indiano*, Wed. and Sat., 9-3, free (p. 520).

*Museo dei Lavori in Pietre Dure*, daily, 10-4, closed on Sun. (p. 524).

\**Museo di San Marco*, week-days, 10-4, 1 fr.; Sun., 10-2, gratis (p. 518).

\**Museo di Santa Maria del Fiore*, daily, 10-4 (Oct. - March, 10-3); 50 c.; on Sun. free (p. 482).

\**Museo Nazionale*, week-days, 10-4, 1 fr.; on Sun., 10-2, gratis (p. 499).

*Museo degli Strumenti* (p. 521), Tues., Thurs., and Sat., 10-12.

*Ognissanti* (Last Supper by Dom. Ghirlandajo), week-days, 10-4, 25 c., Sun., 10-2, free (p. 535).

*Opera del Duomo*, see *Museo di Santa Maria del Fiore*.

*Palazzo Pitti* (royal apartments and silver room), Tues., Thurs., & Sun., 10-4 (fee in the silver-room 30-50 c., in the royal apartments 1/2-1 fr.); tickets issued (free) at the 'Amministrazione della Real Casa' in the third court of the palace, to the left of the central entrance (p. 546).

*Palazzo Riccardi*, daily, 10-4, on Sun. & holidays, 10-2; gratuity 30-50 c. (p. 517).

*Palazzo Vecchio*, daily, except Sun. and festivals, 10-3 (in summer, 10-4); see p. 472.

*San Salvi* (Last Supper by Andrea del Sarto), week-days, 10-4, 25 c., Sun., 10-2, free (p. 558).

*Scalzo*, see *Chiostro dello Scalzo*.

No charge is made in the public collections for keeping sticks umbrellas, etc. On gratuities, see p. xv.

**Chief Attractions (5 days).** 1st Day. Morning: *Piazza della Signoria*, with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 472-475); *Galleria degli Uffizi* (p. 484). Afternoon: *Torre al Gallo*, *Viale dei Colli*, and *San*



*Miniato* (pp. 549, 550). — 2nd Day. Morning: *Or San Michele* (p. 476); *Piazza del Duomo*, with the *Baptistry*, *Cathedral*, and *Campanile* (pp. 477-481); *Museo di Santa Maria del Fiore* (p. 482). Afternoon: *Fiesole* (p. 554). — 3rd Day. Morning: *Santa Croce* (p. 505); *Museo Nazionale* (p. 484). Afternoon: *Archæological Museum* (p. 511); *Santissima Annunziata* (p. 510). — 4th Day. Morning: *Pal. Riccardi* (p. 517); *S. Marco* and the monastery (p. 518), *Academy* (p. 520). Afternoon: *San Lorenzo* (p. 523) with the *New Sacristy* (p. 528); *Santa Maria Novella* (p. 529); the *Cascine* (p. 552). — 5th Day. Morning: *Pal. Strozzi* (p. 532), *Via Tornabuoni*, and *Piazza Santa Trinità* (p. 533); *Santo Spirito* (p. 536); *Pitti Gallery* (p. 538). Afternoon: *Santa Maria del Carmine* (p. 537); *Boboli Garden* (p. 546). — In summer an excursion should be made to *Vallombrosa* (p. 558).

For farther details than this Handbook affords, visitors may be referred to the *Misses Horner's* 'Walks in Florence', *W. D. Howells's* 'Tuscan Cities' (including 'A Florentine Mosaic'), *Grant Allen's* 'Florence', *Hare's* 'Florence', *Edmund G. Gardner's* 'Story of Florence' (London, 1900), *Ruskin's* 'Mornings in Florence', and *Mrs. Oliphant's* 'Makers of Florence'. See also 'The First Two Centuries of the History of Florence', by *Prof. Pasquale Villari*, 'Romola', by *George Eliot*, 'Literary Landmarks of Florence', by *Laurence Hutton* (1897), 'Tuscan and Venetian Artists', by *Hope Rea* (2nd ed.; London, 1904), 'The Florentine Painters of the Renaissance', by *Bernhard Berenson*, and 'Echoes of Old Florence', by *Leader Scott* (2nd edit., 1901).

*Florence*, formerly the capital of the Grand-Duchy of Tuscany, in 1865-71 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the headquarters of the 8th Italian army-corps, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Lucca Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the calyx containing the fairest flowers of the human mind; — and this is but the richest gem in the diadem with which the Italian people have adorned the earth.' (*Leo*).

*Florence* (170 ft.), Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated in 43°46' N. latitude, and 11°21' E. longitude, on both banks of the *Arno*, an in-



significant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the foothills of the Apennines on the N. and by the spurs of the *Monti di Chianti* (p. xxiii) on the S. On the S. the heights rise more immediately from the river, on the N., where the highest visible peak is the *Monte Morello* (p. 554), they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoia, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to persons in delicate health. The pleasantest months are April, May, and the first half of June, the second half of September, October, and November. The winter is disproportionately cold (minimum  $11\frac{1}{2}^{\circ}$  Fahr.; mean temperature of January  $41^{\circ}$  Fahr.); July (mean  $76^{\circ}$ ; maximum  $103^{\circ}$ ) and August are very hot, and colds are most dangerous at this season. The average annual rain-fall (111 days with rain or snow) is 35 inches. — The drinking-water of Florence, mainly filtered water from the Arno, is not considered very wholesome.

During the struggle for the creation of a 'United Italy' Florence was for a short time (1865-71) the capital of the country; but this honour, though it gave a momentary stimulus to the progress of the city, ultimately (1878) resulted in a financial collapse. Owing to the very slight development of trade and manufactures Florence awakes to activity only during the tourist-season. — As early as the 15th cent. Florence is said to have contained 90,000 inhab., in 1901 it had about 152,000 besides a garrison of 5500. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent.

**History.** According to recent discoveries, there seems to have been a settlement on the present site of Florence at a very early date (in the so-called 'Villanova period'). This did not attain any great importance until about B.C. 187, when the Roman *Via Cassia* was prolonged to Arezzo, Florentia, and Bologna. In B.C. 90 Florentia and Fæsulæ (Fiesole) received the Latin municipal franchise, and a decade later, under Sulla, they became military colonies. The Roman Florence, which lay near the Arno, to the N. of the present Ponte Vecchio, possessed a Capitol, a Temple of the Triad (Jupiter, Juno, and Minerva), Thermæ for men and women, and an Amphitheatre.

Only the scantiest records of its history during the early middle ages are to be found; but it is tolerably certain that until the death of Countess Matilda (p. 424) in 1115 Florence remained a place of little importance. Its earliest chronicler definitely dates the rise of its prosperity from 1125, in which year Fiesole was destroyed and its inhabitants transplanted to Florence. But by the beginning of the following century its success in warfare and its great and rapidly growing manufactures had already transformed it into the most important community in Central Italy. The government of the town was carried on by the nobles (*Grandi*) through four (afterwards six) consuls, assisted by a council of 100 *Buonumini*. From 1207 onwards the judicial functions were entrusted to the *Podestà*, a foreign nobleman of legal erudition elected for a period of six months, afterwards increased to a year. The Florentines maintained their pristine simplicity and virtue longer than was usual in Italian cities. The nobles, however, lived in bitter feuds with each other, and after the assassination of Buondelmonte on the Ponte Vecchio in 1215 were divided between the two hostile camps of the *Guelphs* and the *Ghibellines*. Under the Emperor

Frederick II. the Ghibellines enjoyed a brief period of supremacy, but on his death in 1250 the Guelphs secured the upper hand. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organised a kind of national guard of their own, commanded by a 'Capitano del Popolo', who was assisted by a council of 12 'Ancients' ('*Anziani*') and 36 'Corporals' ('*Caporali*'). About the same time (1252) was first coined the golden *Florin*, which soon became a general standard of value, and marks the leading position taken by Florence in the commerce of Europe. The guilds of the wool-weavers and cloth-makers maintained agents in Venice, Paris, Bruges, and London; Florentine bankers had a hand in the commerce of every nation, and, more especially, exercised almost exclusive control over the money-market of France. The continuous feuds of the nobles brought the republic into collision with other Tuscan towns, of which Siena and Pisa were conspicuous partizans of the Ghibellines. In 1260 the Florentines suffered a crushing defeat on the Arbia, near Montaperti, which cost the Guelphs their supremacy in the city. The Ghibelline grandes proposed to raze Florence to the ground and to transfer the seat of government to Empoli, but the plan was successfully opposed by the noble Farinata degli Uberti.

On the death of Manfred of Hohenstaufen at the battle of Benevento in 1266, the Guelphs regained their power, and in 1267 they elected *Charles of Anjou* as Signor for ten years. This election placed foreign princes in the same position with regard to the republic as had been held by the emperors, and their representatives now shared the government with the municipal authorities, which ever since the middle of the 13th cent. had included the presidents of the seven greater Arts, or guilds (Lawyers and Notaries, Cloth-dealers, Money-changers, Wool-weavers, Silk-workers, Physicians and Apothecaries, and Furriers). Fourteen lesser guilds were afterwards formed. In 1282 the guilds arrogated to themselves the supreme power, and entrusted the government to a *Signoria* formed of their presidents or *Priori* (afterwards restricted to eight, elected for two months). The nobility were kept in check by the '*Ordinamenti della Giustizia*', a series of strict regulations due to *Giano della Bella* (1293), which were administered by a *Gonfaloniere della Giustizia*, supported by a civic militia of 1000 (afterwards 2000) men. The civic banner bore a red cross upon a white ground. After 1300 the *Gonfaloniere della Giustizia* became the president of the *Priori*, with whom were now associated the sixteen *Gonfalonieri* of the militia, the *Capitano del Popolo*, and (after 1312) twelve magistrates known as *Buonumini*. The legislative proposals of the body thus constituted were submitted to three councils: the *Consiglio del Popolo*, elected at first exclusively from the more prosperous citizens (the '*popolo grasso*'), the *Consiglio della Credenza*, on which the guild-officials sat, and the *Consiglio del Podestà*. Finally they were considered by a *General Council*, formed of the three separate councils. Offices were held but for a short term, in order that as many citizens as possible might enjoy them, but if any one were 'admonished' for a crime, he became ineligible for office. Advantage of this was frequently taken by the party holding the upper hand to exclude their opponents from power; and the steady development of constitutional government was interrupted also by the custom of entrusting from time to time, at the request of the *Signoria*, a committee of citizens with the full power (*Balia*) of altering the laws.

At the beginning of the 14th cent., new party-struggles among the nobles burst forth, under the new names of the *Whites* and the *Blacks*; the Guelphs (*Neri*) were eventually victorious, and many of the *Bianchi* among whom was the poet Dante Alighieri, were banished. The poorer families of the nobility entered the greater guilds, and a new aristocracy arose, prominent among whom were the Acciaiuoli, Alberti, Buonaccorsi, Mancini, Peruzzi, Rucellai, Strozzi, and Ricci. The lower ranks of the people — the *popolo minuto* — were still excluded from office. A large portion of the city was burned down in 1304, during a contest between the nobles and the people. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. *Walter of Brienne*, *Duke of Athens*, the last of these governors,

abolished the constitution by force in 1342, but in the following year he was expelled. Power now fell into the hands of an oligarchy, mainly consisting of recently enriched commercial families, who exercised an influence on every department of government through the 'Capitani di Parte Guelfa', appointed to administer the estates of the Ghibelline citizens. The position and the sentiments of the burghers had been much altered by commercial crises, such as that of 1346, by famine, and by the plague of 1348, of which Boccaccio has left a description. An insurrection of the poorer classes — the 'Tumulto dei Ciompi' — in 1378 was followed by three years of anarchy and confusion, until the helm was once more seized by the aristocratic party, headed by the *Albizzi*. *Maso Albizzi* (d. 1417) was succeeded by his son *Rinaldo*, with whom were associated *Niccolò da Uzzano* and *Palla Strozzi*. Under these rulers Florence enjoyed the greatest prosperity; successful campaigns were waged against the Visconti of Milan and Ladislaus of Naples; Pisa was captured in 1406, Cortona in 1411, Leghorn in 1421. The opulence of the city increased, and the lower classes, encouraged by their rapid prosperity, now sought a share in the government. Among the 'Popolani', who were carried along on the crest of the wave, now appear the *Medici*, who had acquired immense wealth by a series of successful financial speculations (see the Genealogy on p. 469).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1429). His son *Cosimo* was overthrown by the *Albizzi* in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence, without, however, interfering with the outward forms of the republican constitution. A war with Milan was terminated by the victory of Anghiari in 1440. Pope Eugenius IV., who lived in Florence from 1434 till 1443, transferred hither in 1439 the Council of Ferrara (p. 383), by which the union of the Roman and Greek churches was decreed. *Cosimo* employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy (p. 470) and the Medici Library. At the close of his life he was not undeservedly surnamed *pater patriæ* by the Florentines. He was succeeded by his infirm son *Piero* in 1464, and in 1469 by his grandson *LORENZO*, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the *Pazzi* (1478), to which *Lorenzo's* brother *Giuliano* fell a victim, did not avail to undermine the power of this ruler, but brought the bloody revenge of the people on his opponents. *Lorenzo* knew both how to defend himself against external dangers by prudent alliances, and to secure his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on April 8th, 1492, at the age of 43 years, an absolute prince in all but the name.

After the death of *Lorenzo*, the Florentine love of liberty, largely excited by the voice of the Dominican friar *Girolamo Savonarola*, rebelled against the magnificent rule of the Medici. *Piero*, the feeble son of *Lorenzo*, resigned the frontier-fortresses into the hands of Charles VIII. of France, on his campaign against Naples, and, on the king's departure, he was expelled, with his brothers *Giovanni* and *Giuliano*, and the government entrusted to a democratic Great Council (1494). *Savonarola*, having attacked Pope Alexander VI., perished at the stake in 1498, but his influence endured. *Pier Soderinio*, elected as gonfaloniere for life in 1502, succeeded in recapturing Pisa, which had been freed by the French; but in 1512 the party of the Medici regained the upper hand and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became Pope Leo X., and they were followed by *Lorenzo*, son of *Piero* II. and afterwards Duke of Urbino (d. 1519), *Giulio*, the son of the *Giuliano* who was murdered in 1478 (elected pope, as Clement VII., in 1523), and *Alessandro*, a natural son of the last-named *Lorenzo*. The family was again

banished in 1527, but Emp. Charles V., who had married his natural daughter Margaret (afterwards Duchess of Parma) to Alessandro, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and the brave partisan Ferruccio greatly distinguished themselves. The emperor then appointed Alessandro hereditary Duke of Florence. The assassination of the latter, perpetrated by his own cousin Lorenzo, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by *Cosimo I.* (b. 1519), son of Giovanni delle Bande Nere (d. 1526), the only soldier of the Medici family, who was a descendant of Lorenzo, brother of the elder Cosimo. The armed revolt of the Florentine republicans in 1537 was suppressed with the aid of Spanish troops (p. 455); and in 1548 *Francesco Burlamacchi*, gonfaloniere of Lucca, who had attempted to organize all Tuscany as a united republic, expiated his failure on the scaffold. Cosimo, who obtained the title of Grand-duke in 1569, now succeeded in combining the most varied territories into a single monarchical state, which included the entire basin of the Arno, with Arezzo, Cortona, Montepulciano, Volterra, Pisa, Pescia, Pisa, and (after a bloody war that began in 1555) also Siena. Modern history, see p. 425.

The traveller interested in historical research should observe the numerous memorial tablets in various parts of Florence, recording important events in the annals of the town.

**Art and Science.** The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the *Humanists* (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every-day realities. This was the home of *Salutato*, *Lionardo Bruni*, and *Marsuppini*, the 'Pagan', whose firmly moulded characters recall the per-

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GENEALOGY OF THE MEDICI.

*Giovanni d'Averardo*, 1360-1429.

m. *Piccarda Bueri*.

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(1.) *Cosimo*, Pater Patriæ, 1389-1464.  
m. *Contessina de' Bardi*, d. 1473.

(2.) *Lorenzo*, 1395-1440.  
m. *Ginevra Cavalcanti*;  
progenitors of the later grand-  
ducual line.

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(1.) *Piero*, 1416-69. (2.) *Giovanni*, d. 1463. (3.) *Carlo* (natural son),  
m. *Lucrezia Tornabuoni*, d. 1482. d. 1492.

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(1.) *Lorenzo il Magnifico*, 1449-92. (2.) *Giuliano*, 1453-78, whose (3.) *Bianca*.  
m. *Clarice Orsini*, d. 1488. son *Giulio* (1478-1534) (4.) *Nannina*.  
became pope as Cle- (5.) *Maria*.  
ment VII. in 1523.

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(1.) *Piero*, 1471-1503. (2.) *Giovanni* (1475-1521), who be- (3.) *Giuliano*, 1479-1516, (4.) *Lucrezia*.  
m. *Alfonsina* came pope as (5.) *Luisa*.  
*Orsini*, d. 1520. Leo X. in 1513. m. *Filiberta of Sa-* (6.) *Maddalena*.  
roy. (7.) *Contessina*.

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(1.) *Lorenzo*, 1492-1519, Duke of (2.) *Clarice*. | *Ippolito* (natural son),  
Urbino. m. *Madeleine de la* d. 1535 as Cardinal.  
*Tour d'Auvergne*, d. 1519.

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(1.) *Caterina*, Queen of France, (2.) *Alessandro* (natural son), first Duke  
d. 1589. of Florence, d. 1537.



sonages of antiquity; it was here that the sources of classic literature were re-discovered by *Niccolò de' Niccoli*, *Traversari*, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious worship, and most of the humanists, including *Ficino*, *Poggio*, *Landini*, *Pico della Mirandola*, and *Politian*, who resided here for longer or shorter periods, received encouragement and distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, as the names of *Machiavelli*, *Varchi*, *Guicciardini*, and *Galileo* testify.

In the development of the FINE ARTS Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution and constantly recurring dissensions of factions began to take place, and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by *Arnolfo di Cambio* (1232-1301), and in the form of their Palazzo Vecchio, the restless aspect of their political life is distinctly reflected. The labours of *Giotto* (ca. 1267-1337) entitled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys undertaken by him from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among Giotto's most distinguished pupils we may mention *Taddeo* and *Agnolo Gaddi*, *Orcagna*, who was also noted as an architect and sculptor, *Spinello Aretino*, and *Giottino*. This school flourished for nearly a century. The year 1402 may be accepted as the dawn of the RENAISSANCE in Florence, for from that year dates the Abraham's Sacrifice and the competition for the doors of the Baptistery (p. 478). In architecture, however, the new spirit did not find expression until two decades later (comp. pp. 510, 526). While *Brunelleschi* (1377-1446) had adhered to the national traditions in his palatial architecture (Palazzo Pitti), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were *Leon Battista Alberti* (1404-72), *Michelozzo* (1386-1472), *Benedetto da Maiano*, and *Cronaca*. Stimulated by the example of the humanists, the artists of this period aimed at versatility, and were not content to confine their labours to one sphere of art; so that we frequently hear of architects who were at the same time sculptors, and of sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were *Lorenzo Ghiberti* (1381-1455), *Luca della Robbia* (1399-1482), who has given his name to the glazed reliefs in terracotta, and above all *Donatello* (1386-1466), the greatest master of the century, who exercised a profound influence on the development of Italian sculpture, and is justly regarded as the precursor of Michael Angelo. The energetic life and strong individuality of his figures are such, that their deficiency in gracefulness is well-nigh forgotten. After Donatello's death, *Andrea Verrocchio* (1436-88), noted also as a painter (see below), became the centre of a large artistic circle. Beside these celebrated sculptors there were many of inferior reputation, who were fully occupied both here and at Rome in the execution of tombstones.

The pioneers of painting in the Renaissance period were *Masaccio* (1401-28), *Andrea del Castagno* (1390-1457), and *Paolo Uccello* (1397-1475), whose immediate successors were *Pesellino* (1422-57), *Alessio Baldovinetti* (1427-99), and the brothers *Antonio* and *Piero Pollaiuolo* (1429-98 and 1443-ca. 1496). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with beauty, to arrange the groups harmoniously, and to cultivate a faithful portraiture of real life. In fervency of religious sentiment *Fra Angelico da Fiesole* (1387-1455), by whom *Benozzo Gozzoli* (p. 428) and *Fra Filippo Lippi* (1406-69) were afterwards influenced, stands pre-eminent, as the Robbia stand among sculptors. The most famous representatives of the school were *Andrea Ver-*



*rocchio* (see p. 470), *Sandro Botticelli* (1444-1510), *Filippino Lippi* (ca. 1459-1501), a son of Fra Filippo, and *Domenico Ghirlandaio* (1449-94). The history of *Leonardo da Vinci*, *Michael Angelo Buonarroti*, and *Raphael*, the princes of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. Leonardo and Michael Angelo, both Tuscans, may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education, and shook off the trammels of the Umbrian school. About 1506 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo, and Raphael were then engaged here together, and with them were associated *Lorenzo di Credi* (1459-1537), a master closely allied to Leonardo, the fanciful *Piero di Cosimo* (1462-1521), *Fra Bartolomeo* (1475-1517), an intimate friend of Raphael, and the talented colourist *Andrea del Sarto* (1486-1531), while the last two were rivalled by *Albertinelli*, *Franciabigio*, and *Pontorno*. *Ridolfo Ghirlandaio* follows the steps of Leonardo and Raphael, at least in his portraits. The union of the greatest masters at Rome, effected by Julius II. and Leo X., at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to check farther development. After the 16th cent. Florence produced no architecture worthy of note; and the provinces of painting and sculpture, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the mannerist imitators of Michael Angelo, the most eminent of whom were *Giorgio Vasari*, the well-known biographer of artists (1512-74), *Angelo Bronzino*, and *Alessandro Allori*. Among sculptors may be mentioned *Benvenuto Cellini* (1504-1572), also eminent as a goldsmith, and *Giovanni da Bologna* (1529-1608), properly *Jean Boultonge*, of Douai, in French Flanders. In the 17th cent. the principal Florentine artists were *Lodovico Cardi*, surnamed *Cigoli* (1559-1613), *Cristofano Allori* (1578-1621), *Francesco Furini* (ca. 1600-46), and the insipidly sweet *Carlo Dolci* (1616-86).

Florence was originally situated wholly on the right bank of the *Arno*, but it extended at an early period in the middle ages to the opposite bank also. The walls of the city, which have been almost entirely removed since 1865, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient GATES, however, nearly all altered or added to in 1529, have been spared. The following are the most interesting: *Porta alla Croce* (Pl. I, 6), erected in 1284, with frescoes by Ghirlandaio; *Porta San Gallo* (Pl. H, I, 1), erected in 1330; *Porta San Frediano* (Pl. B, 4), erected in 1332 by Andrea Pisano (?); *Porta Romana* (Pl. A, 7), erected in 1328 by Jacopo Orcagna; and *Porta San Miniato* (Pl. F, 8). The NEW QUARTERS of the town are at the W. end, on the right bank of the *Arno*, extending as far as the *Cascine* (p. 552), and also to the N. and E. of the *Porta San Gallo*, and to the E. of the old town. The broad *Viali di Circonvallazione* encircle the town on the right bank under various names and occupy the site of the old fortifications. Since 1888 the narrow and quaint streets in the *Centro*, the quarter bounded by the *Via Tornabuoni*, *Via de' Cerretani*, *Via de' Calzaioli*, and *Via Porta Rossa*, have been gradually giving way to wider and more regular thoroughfares. The *Ghetto*, or old Jewish quarter, was in this part of the city.

BRIDGES. The oldest of the six bridges which connect the banks of the *Arno* is the *Ponte alle Grazie* (Pl. E, F, 6, 7; p. 547), or *Rubaconte*, constructed in 1237, modernized and widened in 1874. The *Ponte Vecchio* (Pl. D, E, 6; p. 537), which is said to

have existed as early as the Roman period, and was finally rebuilt, after its repeated demolition, by Taddeo Gaddi in 1345, consists of three arches. The *Ponte Santa Trinità* (Pl. D, 5; p. 536) was originally erected in 1252, and rebuilt in 1567-70 by Bartolomeo Ammanati. The *Ponte alla Carraia* (Pl. C, 4; p. 535), originally built in 1218-20, destroyed together with the *Ponte Vecchio* by an inundation in 1333, and restored in 1337, was partly rebuilt in 1559 by Ammanati and restored and widened in 1867. Besides these, there is an *Iron Bridge* at each end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by handsome quays, called the LUNGARNO, of which the different parts are the *Lungarno Corsini*, *Lungarno Amerigo Vespucci* (formerly *Nuovo*), *Lungarno Serristori*, *Lungarno Giucciardini*, etc. The most frequented squares are the *Piazza Vittorio Emanuele* (Pl. E, 4, 5), in the Centro, the *Piazza della Signoria* (Pl. E, 5), and the *Piazza del Duomo* (Pl. E, F, 4). The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5), the *Via de' Calzaioni* (Pl. E, 5), the *Via de' Cerretani* (Pl. E, 4), the *Via degli Strozzi* (Pl. E, 4), and the *Via Por Santa Maria* (Pl. E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stone slabs (*lastrico*). Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and Santa Croce.

#### a. *Piazza della Signoria, Piazza del Duomo, and their Neighbourhood.*

The \*PIAZZA DELLA SIGNORIA (Pl. E, 5), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, its festivals and executions, is still an important centre of business and pleasure.

The \*Palazzo Vecchio (Pl. E, 5, 6), a castle-like building with huge projecting battlements, was mainly built in 1298-1314 from Arnolfo di Cambio's designs and extended to the Via dei Leoni by Vasari, Buontalenti, and others in 1548-93. The interior was partly reconstructed in 1454 and 1495. Down to 1532 it was, under the name of *Palazzo dei Priori*, the seat of the Signoria, the government of the republic, subsequently (1540-50) it was the residence of Cosimo I. (comp. pp. 517, 538), and it is now used as a town-hall. The slender tower, 308 ft. in height, commands the neighbouring streets; the upper part dates from 1453. The inscription placed over the door in 1529 ('Jesus Christus Rex Florentini populi s. p. decreto electus') was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504 down to 1873 the famous statue of David by Michael Angelo, which is now in the Academy (p. 520), stood here. On the right is a group of Hercules and Cacus

by Michael Angelo's rival *Baccio Bandinelli*, who hoped to excel the great master in this work (p. lv). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain-posts.

The outer COURT was renewed by *Michelozzo* in the Renaissance style in 1454. The elaborate decorations of the columns, the grotesques on the ceiling, and the faded views of Austrian towns were added by *Marco da Faenza* in 1565, in honour of the marriage of Francesco (afterwards Grand-Duke) to Johanna of Austria. In the centre, above a large basin of porphyry (1555), is a "Boy with a fish as a fountain-figure, by *Andr. Verrocchio*, originally made for a villa of Lorenzo de' Medici. At the back are Samson and a Philistine (a caricature of Michael Angelo) by *Rossi*. The armorial bearings above the colonnade include those of Florence (lily), the People (cross), the Parte Guelfa (eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

**Interior** (guide, unnecessary, 2 fr.). Entering by the door on the left, we ascend the stairs to the FIRST FLOOR and enter (door on the right) the GREAT HALL (*Sala dei Cinquecento*; always open), constructed by *Cronaca* in 1495 for the Great Council, created on the expulsion of the Medici. It was occupied as quarters for the Spanish troops in 1512, and reconstructed by *Vasari* in 1567 et seq. In 1569 Cosimo I. here assumed the dignity of grand-duke, and in 1865-70 the hall was used for the sittings of the Italian Parliament. In 1503 *Leonardo da Vinci* and *Michael Angelo* were commissioned to decorate the hall with frescoes from Florentine history. *Leonardo* executed a cartoon of the Battle of Anghiari (defeat of the Milanese in 1440), and *Michael Angelo* designed his 'Bathing Soldiers' (Florentines surprised by the Pisans before the battle of Cascina, in 1364). Both cartoons have perished (*Michael Angelo's* torn up by *Baccio Bandinelli* in 1512), as well as the small portion from *Da Vinci's* transferred in fresco to the walls (Battle for the Standard). The hall is now adorned with frescoes (on the walls and casseted ceiling) by *Vasari* and his pupils representing scenes from the wars against Pisa and Siena, with tapestry, and with six groups of the labours of Hercules by *Rossi*. By the end-wall (S.) is a colossal marble *Statue of Savonarola*, by *Paggi*, 1881. Opposite are portrait-statues of the Medici by *Baccio Bandinelli*. — The adjoining QUARTIERE DI LEONE DECIMO, now partly occupied by the Ufficio del Sindaco, is seldom accessible. The *Sala di Leone X.* is adorned with scenes from the life of that pope; in the *Salotto di Clemente Settimo* is a view of besieged Florence; the *Camera di Giovanni delle Bande Nere* contains portraits of that Medicean, of his mother *Caterina Sforza*, of his wife *Maria Salviati*, and of *Cosimo I.*, as a boy; in the *Camera di Cosimo Primo*, that prince appears surrounded by artists; there is a similar picture in the *Camera di Lorenzo il Magnifico*. The figures are all by *Vasari*; the grotesque designs by *Poccetti*.

Returning from the Great Hall to the stairway and traversing a corridor which passes a fine marble doorway (15th cent.), we enter the SALA DEI DUGENTO (custodian in the Ufficio del Sindaco, fee 50 c.), now the meeting place of the Consiglio Municipale. The fine coffered ceiling, from the designs of *Michelozzo* (?), dates from 1474; the tapestry, after *Bronzino* and other masters, represents the story of Joseph. — We next ascend to the SECOND FLOOR, containing the QUARTIERE DI ELEONORA DI TOLEDO (adm., see p. 464). We first enter the SALA DE' GIGLI or DELL' OROLOGIO, with its fine coffered ceiling and its imposing frescoes by *Domenico Ghirlandaio*, representing St. Zenobius and heroes of Roman history, in a fine architectural frame-work. — A very handsome door, adorned with intarsia work (portraits of Dante and Petrarch) by *Giuliano da Maiano* and enclosed in a fine marble frame-work by *Benedetto da Maiano*, now leads into the SALA D'UDIENZA, which has a coffered ceiling by *Marco del Tasso* and frescoes by *Salviati* (story of Camillus). Then the CAPPELLA DE' PRIORI DI SAN BERNARDO, with a ceiling painted in imitation of mosaic by *Rid. Ghirlandaio*, and a crucifix over the altar attributed to *Giov. da Bologna*. The next room contains some unimportant pieces of sculpture, and the

next a Holy Family by *Sandro Botticelli* (early work) and other paintings. — We traverse a number of apartments, with unimportant paintings by *Vasari* (Apotheosis of the Medici) and grotesque designs by *Poccetti*, and return through the GUARDAROA, with 52 large maps drawn by *Ignazio Danti* (ca. 1563), to the Sala de' Gigli.

At the N. corner of the edifice is a lion in bronze, the heraldic emblem of the town, a modern copy of the original by *Donatello*, known as *Il Marzocco*, and now preserved in the Museo Nazionale (p. 500). To the left is the *Great Fountain*, with Neptune ('il Biancone') and Tritons by *Bartolomeo Ammanati* and four sea-goddesses of the *School of Giov. da Bologna*, finished in 1575. In front of it a *Bronze Slab* (1901) marks the site of the stake at which Savonarola and two other Dominican monks were burned on May 23rd, 1498.

A little to the left is the *\*Equestrian Statue of Grand-Duke Cosimo I.*, in bronze, by *Giovanni da Bologna* (1594). — Almost opposite the statue is the *Palazzo Uguccioni*, an edifice in the florid Renaissance style by *Mariotto di Zanobi Folpi* (ca. 1550), with a rustica lower story and coupled pilasters between the windows.

On the W. side of the piazza rises the *Palazzo Fenzi*, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza, in front of the Palazzo degli Uffizi (p. 483), rises the —

*\*Loggia dei Lanzi* (Pl. E, 5), originally called *Loggia dei Signori*, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Tuscany, designed in the present case for solemn ceremonies which it might be desirable to perform before the people. This structure was projected in 1356, having perhaps been designed by *Orcagna*, but was not erected till 1376-82. *Benci di Cione* and *Sinone di Francesco Talenti* are said to have been the architects. Both the style of the architecture and the sculptures (Faith, Hope, Charity, Temperance, and Fortitude), by *Giov. d'Ambrogio* and *Jacopo di Piero* (1383-87), exhibit an incipient leaning to Renaissance forms. The present name of the loggia dates from the time of the Grand-Duke Cosimo I., when his German spearmen or 'lancers' were posted here as guards.

By the STEPS are two lions; that on the right is antique, the other by *Flaminio Vacca* (1600) — Under the arches, to the right, is the *\*Rape of the Sabines*, a bold and skilful group in marble executed by *Giovanni da Bologna* in 1583, with a lifelike relief on the base; on the left, *\*Perseus with the head of the Medusa*, in bronze, the masterpiece of *Benvenuto Cellini* (1553), who also executed the statuettes and bas-reliefs of the pedestal (one of the reliefs, now in the Bargello, is replaced by a cast); behind it the *Rape of Polyxena*, a large group in marble by *Pio Fedi*, erected in 1866. To the left of the latter, *\*Judith and Holofernes* in bronze, by *Donatello* (ca. 1440; comp. p. 1), with the inscription 'Salutis Publicæ Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici (1495) but replaced there by Michael Angelo's David in 1504. In the centre, *\*Menelaus with the body of Patroclus*, an antique but freely restored copy of the so-called Pasquino at Rome, and brought thence in 1570. To the right of it, *Hercules slaying the centaur Nessus*, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-



statues, and a 'Mourning Woman' ('Germania devicta'; the so-called *Thusnelda*; 3rd from the left), in which the expression of grief in the barbaric but noble countenance is admirably depicted.

Between the Uffizi (p. 483) and the Palazzo Vecchio the Via della Ninna leads to the E. to the Via de' Neri, in which is situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619. — By the Via de' Gondi to the Bargello, with the *National Museum*, see p. 499.

From the W. side of the Piazza della Signoria the short Via Vacchereccia leads to the busy VIA POR SANTA MARIA (Pl. E, 5), which ends at the Ponte Vecchio (p. 537). In the latter, at the corner of the Via Lambertesca, rises (left) the *Torre dei Girolami*, the tower of an old patrician castle; farther on, a little back from the street, is the old church of *Santo Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria, publicly explained Dante's Divine Comedy in 1373. — The narrow Borgo Santi Apostoli begins opposite the tower and leads to the W., passing the *Palazzo Rosselli del Turco* (No. 15; on the left), built for the Borgherini by Baccio d'Agnolo, to the little Piazza del Limbo, in which rises the church of —

**Santi Apostoli** (Pl. D, 5), a Tuscan-Romanesque basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to Charlemagne. The arches between the nave and aisles are adorned with a fine border in the antique style and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is an elegant ciborium, conjectured to be an early work by *Giov. della Robbia*, adjoining which is the monument of Oddo Altoviti (d. 1507), by *Benedetto da Rovezzano*. The sculptured decoration of the portal is also by the latter artist. — Farther on are the *Piazza Santa Trinità* and the *Via Tornabuoni* (p. 533).

The Via Por Santa Maria is connected with the Piazza Santa Trinità also by the Via delle Terme, the gloomy buildings in which date partly from the 13th century. At the beginning of the street, on the right, stands the old *Office of the Capitani di Parte Guelfa* (Pl. E, 5; p. 468), now used as a fire-station. The unfinished upper story of the building, with a large hall (now built up), was designed by Brunelleschi. On the side facing the Via di Capaccio are the arms of the silk-weavers' guild (*Arte della Seta*); the graceful *Loggetta* is by Vasari. — Adjacent, in the little Piazza San Biagio, is the *Palazzo Cagnacci* (15th cent.; restored in 1903), with an open loggia on the upper story.

A few steps from here, in the Via Porta Rossa, the first street connecting the Via de' Calzaioli (p. 476) and the Piazza Santa Trinità, lies the MERCATO NUOVO (Pl. E, 5), a late-Renaissance structure by *Giov. Batt. Tasso* (1547-51), with beautiful arcades, where flowers and straw and woollen wares are now sold. The market is adorned with a good copy of the antique boar in bronze (p. 486),



by *Pietro Tacca*. In the niches are modern statues of celebrated Florentines, among them *Michele di Lando* by *Ant. Bortone*, *Giov. Villani* by *Trentanove*, and *Fernando Cennini* by *Mancini*. Farther on in the same street (No. 9; on the left) is the **Palazzo Davanzati** (Pl. E, 5), a well-preserved castellated building of the 14th cent., with a picturesque court.

From the Piazza della Signoria the busy VIA DEI CALZAIOLI (Pl. E, 4, 5; 'street of the stocking-makers') leads towards the N. to the Piazza del Duomo. Immediately to the left, beyond the Via Porta Rossa (p. 475), rises the church of —

**\*Or San Michele** (Pl. E, 5), so called after the oratory of *San Michele in Orto*, which originally occupied this site and was replaced by a grain market in 1284. Only the lower story of the present building, dating from 1337-1404, is used as a church; the upper story served as a corn-magazine down to 1569 and afterwards as a depository for the state archives. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some by *Luca della Robbia*, are placed above the niches.

On the E. side, towards the Via de' Calzaioli, (r.) St. Luke, by *Giovanni da Bologna*, 1602 (judges and notaries; comp. p. 467); \*Christ and St. Thomas, by *Andrea Verrocchio*, 1483 (guild of the merchants), in a niche by *Donatello* ('strikingly truthful in action and expression, though somewhat overladen with drapery'); (l.) John the Baptist, by *Lor. Ghiberti*, 1414 (guild of the cloth-dealers); a serious and powerful figure. — Then, farther to the left, on the S. side, (r.) St. John, by *Baccio da Montelupo*, 1515 (silk-weavers; p. 467). Beneath the adjacent canopy (physicians and apothecaries) was formerly placed a Madonna which has been removed to the interior of the church. — On the left, St. James, by *Ciuffagni* (furriers); St. Mark, by *Donatello*, 1413 (joiners; 'it would have been impossible' said Michael Angelo, 'to have rejected the Gospel of such a straightforward man as this'). — On the W. façade, (r.) St. Eligius, by *Nanni di Banco*, 1415 (farriers); St. Stephen, by *Lorenzo Ghiberti*, 1428 (wool-weavers; 'of simple but imposing grace in attitude and drapery'); (l.) St. Matthew, by *Ghiberti* and *Michelozzo*, 1422 (money-changers); above the last, two charming statuettes (the Annunciation) by *Niccolò d'Arezzo* (?). — On the N. side, (r.) St. George by *Donatello* (armourers), a bronze copy of the original figure (1416), now in the National Museum (p. 500); below, a fine marble relief of St. George and the Dragon by *Donatello*; then four saints by *Nanni di Banco*, 1408 (bricklayers, carpenters, smiths, and masons); (l.) St. Philip, by the same (shoemakers); St. Peter, by *Donatello* (?; youthful work), 1408 (butchers).

In the INTERIOR (very dark, best light about 10 a.m.; entrance on the W. side in the morning), which consists of a double nave, divided by pillars, to the right, the celebrated \**Tabernacle* of *Andrea Orcagna*, in marble and precious stones, with numerous statuettes and reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working picture of the Virgin. The best reliefs are the Annunciation and Marriage of the Virgin in front, and her Death and Assumption, on the back. Over the altar is a Madonna by *Bern. Daddi* (1346).

Behind Or San Michele is the **Arte della Lana**, of the 13th cent., the old Guild House of the Wool Weavers, with their emblem the lamb. This building was restored in 1903-5 by *Enrico Lusini*, and now serves as the exchange and the seat of the Dante Society (*Società Dantesca Italiana*), founded in 1888. On the N.E. corner of

the exterior is an old tabernacle by *Jacopo di Casentino*(?); the interior contains frescoes of the end of the 14th century. Fine view from the tower.

Opposite Or San Michele, in the Via de' Calzaioli, is the *Oratorio of San Carlo Borromeo* (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

The Via Tavolini, diverging to the E. by this church, is continued by the Via Dante, in which, at the corner of the Via Santa Margherita and opposite the old *Torre della Castagna*, rises a block of buildings (tastefully restored in 1901) formerly in the possession of the *Alighieri* family. The so-called *Casa di Dante* here (Pl. F, 5; adm. on week-days 11-3), which has been arbitrarily described as the birthplace of the great poet only since about the middle of the 19th cent., was rebuilt in 1875.

The short Via degli Speciali (Pl. E, 5), diverging to the left beyond Or San Michele, leads to the *Piazza Vittorio Emanuele* (p. 532).

The Via' de Calzaioli ends at the *PIAZZA DEL DUOMO* (Pl. E, F, 4), in which, immediately to the right, stands the **Oratory of the Misericordia** (Pl. F, 4), belonging to the charitable fraternity founded in 1326, that succours the sick poor and the injured. The brothers are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. The oratory contains a terracotta relief by *Andrea della Robbia* at the altar; in a side-room on the right are statues of the Virgin and St. Sebastian by *Benedetto da Maiano*.

To the left, also at the corner of the Via de' Calzaioli, is the **\*Bigallo** (Pl. E, F, 4; restored in 1881-2 and 1904), an exquisite little Gothic loggia, built in 1352-58, for the 'Capitani di Santa Maria', for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo', a similar fraternity. Over the arcades (N.) are a relief of the Madonna by *Alberto di Arnolfo* (1361) and two almost obliterated frescoes representing the foundation of the brotherhood (1445).

The INTERIOR (adm. see p. 464) is shown by the custodian who lives next door, on the first floor of the orphanage (Orfanotrofio). The chapel contains a Madonna and two angels, an altar-piece by *Alberto di Arnolfo* (1361); the predella is by *Rid. Ghirlandaio* (1515). — The treasurer's room is adorned with a fresco-painting of Charity, with a view of Florence, by *Giotto*(?). — First Floor: *Early Florentine School*, Crucifixion, in the Byzantine style (ca. 1210); *Bern. Daddi*, Triptych (1333); *Jac. del Sellaio*, Madonna and two angels; *Sodoma*, Bearing of the Cross; *Style of Verrocchio*, Terracotta bust of Christ.

Opposite the Bigallo is the **\*Battistero** (Pl. E, F, 4), or church of *San Giovanni Battista*, originally (down to 1128) the cathedral of Florence, an admirable octagonal structure with an octagonal cupola, rising in well-proportioned stories, defined by pilasters and embellished with rich variegated marble ornamentation and handsome cornices. The building, which was extolled by Dante ('mio bel San Giovanni', *Inf.* xix. 17), was probably founded in the 7th or 8th cent., but was remodelled about 1200, when the previous vestibule was replaced by the present choir-apse. The pillars on the exterior angles were added by *Arnolfo di Cambio* in 1293. All

children born in Florence are baptized here. — The three celebrated **\*\*Bronze Doors** were added in the 14th and 15th centuries.

The **\*FIRST DOOR**, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* in 1336 after six years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. The figures are full of vigorous life and simple charm. The bronze decorations at the sides are by *Vittorio Ghiberti*, the son of *Lorenzo* (1452-62); above is the Beheading of John the Baptist by *Vinc. Danti*, 1571.

The **SECOND DOOR** (N.) was executed in 1403-24 by *Lorenzo Ghiberti*, after a competition in which his designs were preferred to those of Jacopo della Quercia, Niccolò d'Arezzo, and Brunelleschi (comp. p. 501). Donatello and Michelozzo were among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ. They are quite equal to those of *Andrea Pisano* in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door, the **\*Preaching of John the Baptist** by *Fr. Rustici*, 1511 (supposed to have been assisted by Leonardo da Vinci).

The **\*THIRD DOOR**, facing the cathedral, also executed by *Lorenzo Ghiberti* (1425-52), is considered a marvel of art. It represents ten different scenes from Scripture history: (l.) 1. Creation and Expulsion from Paradise; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creation that Michael Angelo pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders are also by *Ghiberti*, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). Over the door the **\*Baptism of Christ**, by *Andrea Sansovino*, 1502 (completed by *Vinc. Danti*), the angel by *Spinazzi* (18th cent.).

The whole arrangement of the **\*Interior** shows that its builder was well acquainted with ancient forms, and suggests the influence of the Pantheon at Rome. In front of each of the eight niches below stand two columns of Oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The boldly soaring dome, 94 ft. in diameter, afforded Brunelleschi a model for that of the cathedral (p. 479). The choir-niche is adorned with mosaics by *Fra Jacopo* (1225-28), a companion of St. Francis of Assisi, and the dome with others by *Andrea Tafi* (d. after 1320), *Apollonio Greco*, and others. The mosaics, which are not distinguishable except on very bright days, have been frequently restored. The organ is a work of the celebrated musician, *Ant. Squarcialupi* (1476). On the pavement are an early niello, with the zodiac and inscriptions, and mosaics (1200). The font is enriched with Pisan reliefs of 1371. To the right of the high-altar is the tomb (frequently imitated) of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance, erected by Cosimo de' Medici; the recumbent bronze statue by *Donatello*, the figures of the three Virtues by *Michelozzo*. On an altar to the left of *Andrea Pisano's* door is a statue of Mary Magdalen in wood, by *Donatello*, unpleasantly realistic in effect.

Opposite the N. side of the Baptistery is a column of speckled marble (cipollino), called the *Colonna di San Zanobi*, erected to commemorate the removal of the relics of St. Zenobius in 1330. — To the W. of the Baptistery, at the corner of the *Via de' Cerretani*

(p. 525), is the *Pal. Arcivescovile* (Pl. E, 4; altered in 1895) or palace of the archbishop, with a fine court by G. A. Dosio (1573). At the back, towards the Piazza dell' Olio, is the early Tuscan façade of the small church of *San Salvatore dell' Arcivescovado* (1121?; restored in 1737).

The \**Cathedral* (Pl. F, 4), *Il Duomo*, or *La Cattedrale di Santa Maria del Fiore*, so called from the lily which figures in the arms of Florence, was erected on the site of the earlier church of St. Reparata, which had been used as a cathedral since 1128. The erection was decreed by a popular vote of 1294. The first architect was *Arnolfo di Cambio*, who superintended the works from 1296 down to his death in 1301 and was succeeded by *Giotto* (1334-36) and *Andrea Pisano* (1336-49). In 1357 the plan was expanded, and the nave with its spacious vaulting was begun from a design by *Francesco Talenti*. The exterior was also farther ornamented with marble in harmony with the original details. In 1366 a commission of 24 architects met to decide the form of the choir and the dome, and their plan (of 1367) has since been adhered to. The three apses were completed in 1407-21. On 19th August, 1418, was announced the public competition for the technical execution of the dome, of which Vasari has given so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola took fourteen years (1420-34). The church was finally consecrated on March 25th (the old Florentine New Year's Day), 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building (larger than all previous churches in Italy, comp. p. 391) is 555 ft. in length and 341 ft. (across the octagon) in breadth; the dome is 300 ft. high, with the lantern 352 ft. (ascent, see p. 481). The nave and aisles are adjoined, in place of a transept, by an octagonal domed space, with three polygonal apses. The unfinished old façade (comp. pp. 483, 519) was removed in 1588. The present façade was erected in 1875-87 from the design of *Emilio De Fabris* (p. 482), which originally contemplated three gables. The bronze central door is by *Ant. Passaglia* (1903), the side-doors by *Gius. Cassioli* (1899).

Above the first door on the S. side is a Madonna of the 14th century. The decoration of the second S. door is by *Piero di Giovanni Tedesco* (1395-99): foliage with naked putti, foreshadowing the Renaissance spirit; in the lunette, the Madonna between two angels. — The corresponding \*N. Door was executed by *Niccolò d'Arezzo*, 1408. The admirable bas-relief of the Madonna with the girdle, over the door, is ascribed to *Nanni di Banco* (1414). On the adjoining pillars are two figures by *Donatello* (early works; 1406 and 1408), who executed also the two prophets' heads in the pediments (1422).

The Interior, though somewhat bare and dark, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the arches. The choir is appropriately placed under the dome.

On the entrance-wall, to the right of the main entrance, is the monument of Antonio Orso, Bishop of Florence (d. 1321; seated figure of the deceased), by *Tino di Camaino* of Siena; to the left of the main entrance is a marble statue of Pope John XXII. (1323), preserved from the old façade.



Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi*; at the sides, frescoes (angels) by *Santi di Tito*, restored. — Over the side-portals, two equestrian portraits (in grisaille) as mural tombs: to the right, John Hawkwood (d. 1394), an English soldier-of-fortune who served the Republic in 1392 ('the first real general of modern times', according to Hallam), by *Paolo Uccello* (1436); to the left, the condottiere Niccolò da Tolentino (d. 1433), by *Andrea del Castagno* (1456). — The designs for the stained glass in the three windows were drawn by *Lor. Ghiberti*; the design of the coloured mosaic pavement is attributed to *Baccio d'Agnolo*.

RIGHT AISLE. Monument of Filippo Brunelleschi (d. 1446), with his portrait in marble, by *Buggiano* (p. 482). Statue of Joshua, by *Ciuffagni*; to the left of the latter, Bust of Giotto by *Benedetto da Maiano* (1490), with a fine inscription by Angelo Poliziano; (l.) on the pillar a fine receptacle for holy water of the 14th century. (r.; over the door) Monument of General Pietro Farnese (d. 1361), by *Agnolo Gaddi* and *Pesello* (1395); farther on, Statue of Isaiah by *Ciuffagni*; statues of St. Luke, by *Nanni di Banco*, and St. Matthew, by *Ciuffagni*, executed in 1403-16 along with the two statues of Evangelists on the opposite side and originally intended for the façade. Bust of the learned Marsilius Ficinus (d. 1499), by *A. Ferrucci* (1521). By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi*; opposite to it, St. James the Elder, by *Jacopo Sansovino* (1513).

RIGHT ARM OF THE OCTAGON: (r.) St. Philip, (l.) St. James the Younger, by *Giovanni dall' Opera*, a pupil of Baccio Bandinelli. Each of the four side-chapels is adorned with two saints, painted *al fresco* by *Bicci di Lorenzo* (1427). The stained-glass windows are from designs by *A. Gaddi*. — Over the door of the S. SACRISTY (*Sagrestia Vecchia*), a relief (Ascension) by *Luca della Robbia* (1446); within, two angels by the same. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi (p. 498), to which his brother Giuliano fell a victim, while attending mass in the choir.

In the E. part of the NAVE (*Tribuna di San Zanobi*), by the piers, statues of (r.) St. John, by *Benedetto da Rovezzano*, and (l.) St. Peter, by *Baccio Bandinelli*. — Below the altar of the chapel of St. Zenobius is a bronze \*Reliquary containing the remains of the saint, with representations of his miracles, by *Lorenzo Ghiberti* (1440). The stained-glass windows are also from designs by *Ghiberti*.

The octagonal CHORCH occupies the space beneath the dome. Its marble screens, designed by *Giuliano di Baccio d'Agnolo*, and adorned with bas-reliefs of the apostles by *Bandinelli* (with the initials B. B. and date 1555) and *Giovanni dall' Opera*, were erected to replace the original wooden screens of *Ghiberti*. Behind the high-altar, an unfinished group (Pietà) by *Michael Angelo* (late work). — The paintings in the octagonal dome, begun in 1572 by *Vasari*, and continued by *Federigo Zuccherò* (prophets, etc.), diminish its impressive effect. The windows in the drum of the dome were executed by *Bernardo di Francesco* from designs by *Ghiberti* (Presentation in the Temple), *Donatello* (Coronation of the Virgin), and *Paolo Uccello* (Adoration of the Magi).

The bronze \*Door of the N. SACRISTY (*Sagrestia Nuova*), originally entrusted to *Donatello*, was executed by *Luca della Robbia*, aided by *Maso di Bartolomeo* and *Michelozzo* (1446-67). In the central panels are Evangelists, fathers of the church, etc., surrounded by small portrait-heads. Above it, a bas-relief in terracotta (Resurrection) by *Luca della Robbia* (1443). The intarsia work and frieze of children on the cabinets in this sacristy were executed from designs by *Giuliano* and *Benedetto da Maiano*.

LEFT ARM OF THE OCTAGON. Statues of St. Andrew and St. Thomas by *Andrea Ferrucci* (1512) and *Vinc. de' Rossi*. In the chapels, frescoes by *Bicci di Lorenzo*. The ten stained-glass windows are ascribed to *Lor. Ghiberti*. In the tribune is a round brass slab, placed here in the year 1511 for the purpose of making solar observations through a corresponding aperture in the dome. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on the left entrance-pillar records.



**LEFT AISLE.** By the side-door is a portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Statue of David by *Ciuffagni* (1434). Statues of St. Mark, by *Niccolò d'Arezzo*, and \*St. John, an early work by *Donatello* (comp. p. 480). Bust of Antonio Squarcialupi (p. 478) by *Benedetto da Maiano*. Then Arnolfo, with the design for the cathedral, a medallion in high relief by *Lor. Bartolini* (1843). \*Statue of Poggio Bracciolini (?), secretary of state, by *Donatello*, admirably individualised. On the first pillar, St. Zenobius, a picture of the school of *Orcagna*.

The **ASCENT OF THE DOME** (p. 479) is very interesting, both for the sake of obtaining an idea of its construction, and for the \*View (more extensive than from the Campanile, see below). Entrance by a small door in the left aisle (open 7-12 in summer, 9-12 in winter; adm. 50 c.); easy ascent of 463 steps to the upper gallery.

The \***Campanile** (Pl. F, 4), or bell-tower, begun by *Giotto* in 1334-36, carried on after his death by *Andrea Pisano* and *Franc. Talenti*, and completed in 1387, a square structure 276 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The windows, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the first three of which are by *Donatello*, viz. John the Baptist (1416; little inferior to the St. George, p. 500), \*David (?), the celebrated 'Zuccone' or bald-head, and \*Jeremiah. The fourth (Obadiah) is by his assistant *Rosso* (1420). On the E. side are Habakkuk and Abraham's Offering, by *Donatello* (the latter, 1421, partly by *Rosso*), and two patriarchs (Moses and Joshua?) by *Rosso* (1421; the former partly by *Donatello*). On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are \*Bas-reliefs; those on the W., S., and E. sides by *Andrea Pisano* (from alleged designs by *Giotto*) and those on the N. by *Luca della Robbia* (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (among the best are the Creation of Eve, Adam and Eve at work, Dwellers in tents, Astronomer, Rider, Weaving, Navigation, Agriculture), while the liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

\*The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, so far as I know, only in one building in the world, the Campanile of Giotto'. — Ruskin's '*Seven Lamps of Architecture*'.

The campanile is ascended by a good staircase of 414 steps (fee 1/2-1 fr.). Beautiful VIEW from the top, embracing the city, the valley in which it lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the piers on which, according to Giotto's plan, it was proposed to raise a spire of 105 ft.

On the S. side of the cathedral is the *Canonry (Pulazzo dei Canonici)*, Nos. 31, 32; Pl. F, 4), erected in 1827 by Gaetano Baccani.

— Into the wall of one of the following houses (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings.

Opposite the choir of the cathedral is situated the *Opera del Duomo* (Pl. F, 4; No. 24, entrance to the left in the court). Here was opened in 1891 the \***Cathedral Museum**, or *Museo di Santa Maria del Fiore*, containing chiefly works of art from the cathedral and the baptistery (adm., see p. 464). Lists of the works of art are supplied for the use of visitors. Catalogue (1904) 1/2 fr.

**GROUND FLOOR.** In the vestibule, a bust of Brunelleschi, after his death-mask, by his pupil *Buggiano*. Above the door (left), God the Father between two angels, a fine coloured relief from the studio of *Luca della Robbia* (ca. 1450). — The hall contains numerous architectural fragments; also, 40. Figure of the Madonna, by a master of the *Pisan School* (13th cent.); 51 (on the pillar by the staircase), Etruscan relief. — On the staircase are reliefs from the choir-screen of the cathedral, by *Baccio Bandinelli* and *Giovanni dall'Opera*.

**FIRST FLOOR.** In the large hall, on the end-walls (71 to the right, and 72 to the left), are the **SINGING GALLERIES** (*Cantorie*) from the cathedral, with the celebrated reliefs of children by *Luca della Robbia* (1431-38) and *Donatello* (1433-38), taken down in 1688 and put together again, with additions, in 1890 by *Luigi del Moro*. The naïve charm of childhood has probably never been better expressed than in the ten clearly and beautifully arranged \*\***Groups of singing and dancing boys and girls** by *Luca della Robbia*, which are equally attractive for their truth and naturalness and for their grace of movement and form. The four \***Reliefs of dancing Genii** by *Donatello* are full of vigour and expression, but meant to be seen from a distance. In their exuberant vigour, they present a very significant specimen of the master's work. — Also on the right end-wall: 108. Intarsia Tablet, representing St. Zenobius between two deacons, by *Giuliano da Maiano*. — On the left side-wall: Model for the façade of the Cathedral, by *De Falris* (d. 1883); 77. Relief of the Madonna, by *Agostino di Duccio*. On the back-wall are two frames (87, 88) with elegant Byzantine miniatures in wax mosaic (11th cent.); 110. Creation of Eve, a brown glazed terracotta relief by a master of the *Florentine School* (before 1450). — On the right side-wall: 92, 93. St. Reparata and Christ, marble statuettes by *Andrea Pisano*; 94. Madonna, a relief by *Portigiani*; 95, 96. Annunciation, group by *Niccolò d'Arezzo* (more probably *Ant. di Banco?*). \*97. Massive *Silver Altar* from the Baptistery, with twelve reliefs from the history of John the Baptist. The front was executed in 1366-1402 by *Betto di Geri*, *Leonardo di Ser Giovanni*, and others, while the statue of the Baptist was added by *Michelozzo* in 1451. The four side-reliefs, including the fine Birth of John, by *Ant. Pollaiuolo*, and his \***Death**, by *Verrocchio*, date from 1477-80. On this altar,

98. **Silver Cross** by *A. Pollaiuolo* and *Betto di Franc. Betti* (1457-59). Farther on. \*105, 106. Two side-reliefs from *Luca della Robbia's* cantoria (p. 482); 100, 101. Woven altar-hanging and chasuble, Venetian works of the 16th century.

The **LAST ROOM** contains models for the dome of the Cathedral, including *Brunelleschi's* model for the lantern (164). 167. Plaster cast of the reliquary of St. Zenobius (p. 480). On the back-wall, 131. Drawing (16th cent.) of the original façade of the Cathedral, destroyed in 1588 (comp. p. 479); 128-130, 132-135. Models for the façade of the Cathedral, all from the end of the 16th or beginning of the 17th cent.; numerous modern designs for the façade.

From the Piazza del Duomo the *Via del Proconsolo* leads to the Museo Nazionale in the Bargello (p. 499), the *Via dei Servi* to the Santissima Annunziata (p. 510) and the Archaeological Museum (p. 511), the *Via Riccioi* to the Accademia di Belle Arti (p. 520) and San Marco (p. 518), the *Via de' Martelli* to the Pal. Riccardi (p. 517), the *Borgo San Lorenzo* to S. Lorenzo (p. 526), the *Via de' Cerretani* to Santa Maria Novella (p. 529), and, finally, the *Via dell' Arcivescovado* to the Piazza Vittorio Emanuele (p. 532).

In the *Via dell' Orivolo* is (r.) the branch-office of the *Banca d'Italia* (Pl. F, 5), by Ant. Cipolla (1865).

The *Via Folco Portinari*, diverging to the left, opposite the bank, leads to the *Piazza Santa Maria Nuova* (Pl. G, 4, 5), with the large **Spedale di Santa Maria Nuova**, the oldest hospital in the town, founded in 1285 by Folco Portinari, the father of Dante's Beatrice. The famous picture gallery of the hospital became national property in 1897 and has been transferred to the Uffizi (comp. p. 489). The façade of the church of SAN<sup>T</sup> EGIDIO is adorned with a portico by *Buontalenti*. Above the door of the church is a terracotta relief of the Coronation of the Virgin, by *Bicci di Lorenzo* (1424). The façade is also embellished with two frescoes by *Bicci di Lorenzo* and *Gherardo*. At the back of the high-altar are a Madonna by *Andrea della Robbia*, and a marble ciborium by *Bern. Rossellino*, with a bronze door by *Lor. Ghiberti* (1450). To the left in the little court of the hospital is a fresco of Caritas by *Giov. da San Giovanni*. — The house opposite the hospital (No. 29) once contained *Lorenzo Ghiberti's* studio.

The Casa di Ricceri (Pl. H, 4), in the *Via della Pergola*, which skirts the E. side of the Spedale Santa Maria Nuova, No. 59, was once occupied by *Benvenuto Cellini* (p. 470).

### b. The Uffizi Gallery.

At the corner of the Pal. Vecchio (p. 472), next the Arno, lies the large **Palazzo degli Uffizi** (Pl. E, 6), erected in 1560-74 by *Vasari*, for the municipal government. It now contains, on the left, the celebrated *Picture Gallery* (p. 484) and the *National Library* (p. 498), on the right, the *Central Archives of Tuscany* (p. 498) and the *Post Office*. Beneath is the handsome *Portico degli Uffizi*, the niches of

which were adorned with *Marble Statues* of celebrated Tuscans in 1842-56. On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence over the river to San Miniato (p. 550).

Approaching from the Piazza della Signoria, we enter by the second door to the left under the E. portico, and ascend by a staircase of 126 steps (lift, 50 c.) to the **\*\*Galleria degli Uffizi** (admission, see p. 464). — The gallery originated with the Medici collections, to which numerous additions have been made down to the most recent times, and it is now one of the greatest in the world, both in extent and value. Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. A systematic rearrangement of the gallery is about to be made by the director, *Dr. Corrado Ricci*, appointed in 1903. The catalogue (in Italian, French, or English, 3 fr.) has not kept abreast of recent criticism in its attributions of some of the paintings.

The pictures in the *Tribuna* (p. 491) are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus *Fra Angelico's* Coronation of the Virgin (No. 1290; p. 490) ranks as his most charming creation; the angels at the sides of his frequently copied winged picture of the Madonna and angels (No. 17; p. 489) are more interesting than the principal picture itself. Among the other FLORENTINE works of the 15th cent. we may first mention *Fra Filippo Lippi's* Madonna with angels (1307; p. 491), and four works of *Sandro Botticelli*: a round picture of the Madonna (1267 bis; p. 491), the Adoration of the Magi (1286; p. 490), so much extolled by Vasari, and, as specimens of other subjects, his Birth of Venus (39; p. 490), and his Calumny after Apelles (1182; p. 491). *Filippino Lippi's* Madonna and saints (1268; p. 490) attracts attention by its size and clear colouring, and his Adoration of the Magi (1257; p. 490), with its numerous figures, is interesting on account of the portraits it contains. One of the best of the early masters was *Domenico Ghirlandaio*, whose beautiful round picture of the Adoration of the Magi (1295; p. 490), and the Madonna with saints (1297; p. 490), are remarkable for the excellence of the composition and the harmony of colouring. The full importance of this master, who excelled in narrative painting, can only be perceived, however, in the domain of fresco-painting (pp. 530, 534, 535). The mythological works of *Piero di Cosimo* (1312; p. 491, etc.) betray a taste for fantastic subjects, from which Leon. da Vinci himself was not entirely free. *Pietro Perugino*, Raphael's teacher, is here well represented only by his brilliant portraits (1217; p. 491). The portrait of *Raphael* by himself (288; p. 485) is genuine, though disfigured by retouching. Other paintings by this master form the chief gems of the Tribuna (p. 492). A very effective

picture, notwithstanding its unfinished condition, is *Leon. da Vinci's* rich composition of the Adoration of the Magi (1252; p. 490). Another very important work, though unfinished, is *Fra Bartolomeo's* Madonna enthroned (1265; p. 490), with its masterly grouping. The Visitation of Mary (1259; p. 490), by *Mariotto Albertinelli*, an assistant of Fra Bartolomeo, and *Sodoma's* St. Sebastian (1279; p. 491) also rank among the finest creations of Italian art. — Among the works of the other Italian Schools the most notable are *Mantegna's* Madonna among the rocks (1025; p. 493), and among the numerous Venetian pictures *Giovanni Bellini's* (?) Madonna by the lake (631; p. 488), *Titian's* Flora (626; p. 489), two works by *Giorgione* (621, 630; p. 486), and a number of portraits.

The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm, owing to their depth of colouring and their unsophisticated realism. Among the works of the EARLY FLEMISH SCHOOL, an Adoration of the Child, the chief work of the rare master *Hugo van der Goes* (48-50; p. 495), and a small Madonna by *Memling* (703; p. 495) are specially attractive. Among the principal GERMAN masters, *Dürer*, whose works were highly prized in Italy and much followed by Italian painters even before his death, is represented by an Adoration of the Magi (1141, in the Tribuna, p. 493), a portrait of his father (766; p. 494), and two heads of Apostles (768, 777; p. 494). *Holbein's* portrait of Richard Southwell, dating from 1537 (765; p. 493), is an admirable work. The NETHERLANDS SCHOOLS of the 17th cent. are also represented by several excellent works. Among those by *Rubens* are the portrait of his first wife (197, in the Tribuna; p. 492), his own portrait (228; p. 486), and two pictures of scenes from the life of Henri IV (140, 147; p. 495). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452; p. 486). The Storm, by *Hercules Seghers* (979; p. 493), should also be noticed. The Dutch genre-painters (p. 493) have also enriched the gallery with several important and well-preserved works, such as *G. Metsu's* Lute-player (918) and the Huntsman (972), and *Jan Steen's* Family feast (977). Among the portraits of the painters (see below) those by the Netherlands masters also occupy a high rank.

FIRST LANDING of the staircase. To the right, Bust of Hercules with an oak-wreath. — SECOND LANDING. To the right (beside the cloak-room), two good portrait-heads. — To the left are the —

FOUR ROOMS OF THE PAINTERS, with portraits of masters by themselves. After 1906 these rooms are to be occupied by the Drawings (p. 497) and the Collection of Photographs. We pass straight through them to the end, to begin with Room I.

ROOM I. Italian Masters (15-17th cent.). Rear-wall: 232. *Sodoma* (not his own portrait?); 291. *Vasari*; 286. *Filippino Lippi* (in fresco); 288. *Raphael* (retouched); 289. *Giulio Romano*; 292. *Leonardo da Vinci* (copy of the red chalk drawing at Turin, p. 31); 290. *Michael Angelo* (not by



himself); 1176. *Andrea del Sarto* (replica of the picture in the Pitti, No. 66, p. 541); 381, 381bis. *Titian*. — 378. *Jac. Tintoretto*; 385. *Paolo Veronese*; 263. *Cris. Allori*; 269. *Al. Allori*. — 397. *Lot. Carracci*; 403. *Guido Reni*; 386. *Farnigianino*; 396. *Guercino*. — To the right, Statue of *Card. Leopoldo de' Medici* (1617-75), founder of this collection.

ROOM II. German, Dutch, French, Spanish, and other Masters (15-18th cent.). 134. *Albrecht Dürer*, copy of the original (1498) in Madrid; 237. *Master of the Death of the Virgin* (not his own portrait); \*232. *Hans Holbein the Younger* (completed by another hand; injured); 436. *Georg Pencz*, Portrait of a young man (1544); \*223. *Van Dyck*; 233. *Rubens* (ca. 1615); 224. *Lucas Cranach* (1550); \*415. *Fr. Pourbus the Elder* (1591); 433. *Elsheimer*. — 449. *Gerard Dou*; \*462. *Sir Anthony More* (1558); \*451. *Rembrandt* (as an old man; ca. 1665); 452. *Rembrandt* (ca. 1655); 453. *B. van der Helst*. — 473. *Nic. de Largillière*; 217, 216. *Velazquez* (not by himself); 474. *H. Rigaud*; 485. *Charles Le Brun*. — On an easel, \*228. *Rubens* (ca. 1625).

ROOM III. English, German, Italian, and other Masters (17-18th cent.). 535. *Liotard* (1744); \*540. *Reynolds*; \*442. *Zoffany* (d. 1795); 471. *Angelica Kauffmann*; 555. *Raphael Mengs*. — 262. *Carlo Dolci*; 534. *Pompeo Batoni*. — 275. *Luca Giordano*; 299. *Salvator Rosa*. — On an easel, 752. *Romney*.

ROOM IV. Modern Masters (19th cent.). 518. *Overbeck*; 728. *José Villegas*; 722. *Alma Tadema*; 582. *Von Gebhardt*; \*615. *Anders Zorn*; 605. *Kroyer*; 720. *Chr. Bisschop*; 724. *Herkomer*. — 729. *Dom. Morelli*; above, 573. *Canova*; 538. *Franc. Huez*; 708. *Giov. Boldini*. — \*585. *Watts*; 588. *Millaus*; 715. *Orchardson*; 600. *Leighton*; \*531. *Ingres*; 682. *Corot*; 713. *David*; 589. *Puvis de Chavannes*; no number, *Constant*; 718. *Fantín-Latour*.

TOPMOST LANDING. Modern bronze statues of *Mars* and *Silenus* (the latter a copy of an antique original); portrait-heads (to the left, *Demosthenes*).

FIRST VESTIBULE (*Primo Vestibolo*). Four pieces of tapestry and twelve busts of members of the Medici family.

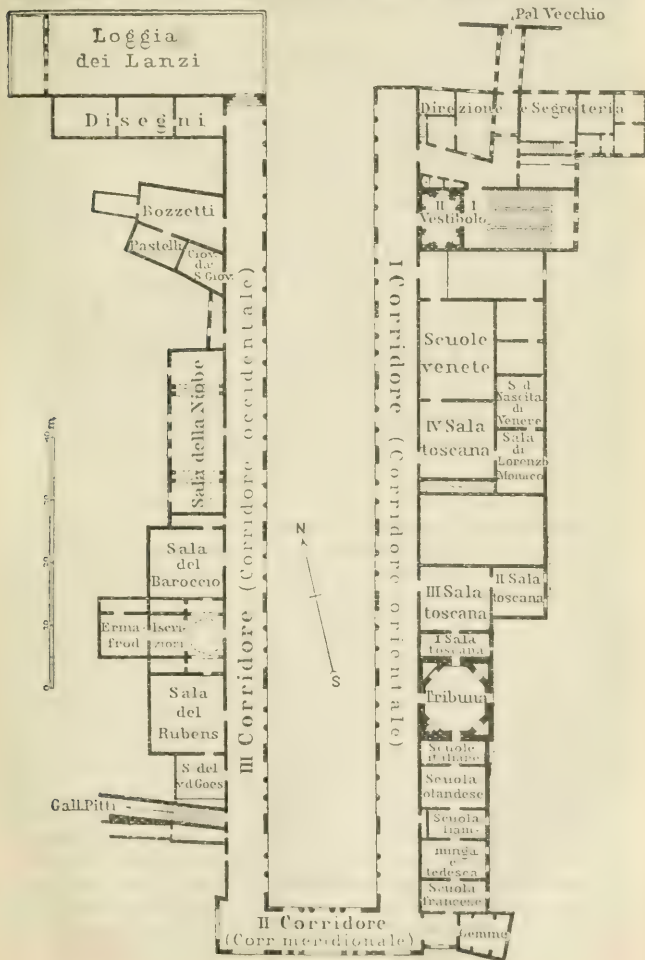
SECOND VESTIBULE (*Secondo Vestibolo*). Ancient Sculptures: to the left, 23. Statue of *Augustus*; portrait-busts of the Roman imperial period; pillar with trophies in relief; 20. Statue of *Apollo*. To the right, 21. Statue of *Hadrian*; portrait-busts; pillar with the head of the deity of a town; 22. Statue of *Trajan*. In the middle, two *Molosian Dogs*, a *Horse*, and a \**Wild Boar*. — The

E. CORRIDOR (*Primo Corridore*), 177 yds. in length, adorned with charming grotesque paintings (1581), contains antique marble sculptures besides numerous paintings, which are, however, to be replaced by tapestries. We turn to the right from the entrance.

ANCIENT SCULPTURES. In the middle, 38. *Hercules slaying Nessus* (almost entirely modern); in the left corner, admirable Roman portrait-head; by the window, 43. *Julius Cæsar* (?), opposite, 39. *Sarcophagus* with representations from the life of a Roman (from which *Raphael* borrowed the sacrificial scene for his tapestry of *St. Paul and Barnabas at Lystra*); to the right, 37. So-called *Pompey*. On the left, beyond the entrance, \*48. *Marcus Agrippa*; 52. *Athlete*, copy of the *Doryphoros* of *Polyclethus*; \*59. *Athlete*, after an Attic original of the beginning of the 4th cent. (wrongly restored); to the right, 66. *Satyr*; to the left, 75. *Athlete*, a replica of the *Doryphoros* of *Polyclethus*; to the right, 74. *Hore* (head and extremities restored in the early-Renaissance period); 76. *Julia*(?), daughter of *Titus*; to the left, \*82. *Ariadne*; to the right, 81. *Persephone* (restored as *Urania*); to the left, 80. *Vitellius* (modern); 85. *Vespasian*; 90. *Vestal Virgin*; 93. *Hercules* (after *Lysippus*); 121. *Apollo* (head from some other figure).

PICTURES: 8. *Lor. Monaco*, *Christ on the Mt. of Olives*; 14. *School of Orcagna*, *John the Baptist enthroned above Pride, Avarice, and Vanity*;

15. *Pietro Lorenzetti*, Madonna and angels (1340); 16. *Lorenzetti* (?), Hermits in the Theban desert; \*23. *Simone Martini* and *Lippo Memmi*, Triptych, Annunciation with Santa Julia and Sant' Ansano, 1333; \*27. *Giotto* (?), Pietà; 39. *Lor. Monaco*, Adoration of the Magi; 43. *Masaccio* (here ascribed



to *Zanobi Strozzi*), *Giov. Bicci de' Medici* (old copy); 52. *Paolo Uccello*, Cavalry battle (injured: 1430); 63. *Cosimo Rosselli*, Coronation of the Virgin (early work); 69-73. *Piero Pollaiuolo*, Hope, Justice, Temperance, Faith, Charity; *Luca Signorelli*, 3418. Allegory of fertility, 74. Madonna, in the background nude shepherds; 81. *Piero di Cosimo*, Conception of the Virgin and six saints; 93. *Andrea del Sarto*. Christ as a gardener (early work). [For the drawings comp. p. 497.]

**SOUTH CONNECTING CORRIDOR** (*Secondo Corridore*), with similar decorations and contents. Fine view of the Arno, San Miniato, and the Ponte Vecchio.

**ANTIQUES:** in the middle. 36. Seated figure of a Roman lady; to the left, 138. Thorn-extractor (head restored); to the right, 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigeneia (inscriptions modern); 142. Youthful Minerva; 145. Venus stooping in the bath; in the middle, 35. Figure similar to No. 36, but with modern head.

**WEST CORRIDOR** (*Terzo Corridore*), of the same length as that on the E., and destined like it for tapestries. Some of the masterpieces of the collection are often brought to this corridor for copying, and placed on easels along the window-wall.

**ANTIQUE SCULPTURES:** to the left, 156. Statue of Marsyas, in red marble, said to have been restored by Donatello; to the right, 155. Marsyas, in white marble; 162. Nereid; to the right, 169. Discobolus, after Myron, wrongly restored; to the left, 168. Caracalla; 204. Æsculapius (copy of a work of the end of the 5th cent.); 209. God of healing, from a group (after an important work of the middle of the 5th cent.); to the right, 208. Bacchus and a satyr (the torso of the god only is antique; the restorations are perhaps by *Benvenuto Cellini*); to the left, 236. Ceres in mourning raiment; in front, altar of the Lares of Augustus (Rome). At the end of the corridor, 585. Altered copy of the Laocoon, by *Baccio Bandinelli*. Adjacent, to the left, \*259. Head of Zeus; to the right, 260. Head of a Triton.

We now return to the E. corridor. The side-door immediately before the entrance leads to the temporary (till 1906) —

**ROOM OF THE VENETIAN SCHOOLS.** In the ante-room: 609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed at the burning of the ducal palace at Venice in 1577. — In the main room: to the right, 571. *Franc. Caroto* (?), Knight and squire; 586. *Giov. Batt. Moroni*, Portrait (1563); 648. *Titian*, Catharina Cornaro (studio-piece); \*1111. *Mantegna*, Altar-piece with the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works; 583bis. *Vitt. Carpaccio*, Fragment of a large picture of the Crucifixion (?); 584bis. *Cima da Conegliano*, Madonna; \*631. *Giov. Bellini* (according to some critics *Marco Basaiti*), Madonna by the lake, with saints (ca. 1488): in this highly poetic composition ('*Sacra Conversazione*') the painter appears as the precursor of Giorgione; *Giorgione*, \*621. Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early work), 630. Judgment of Solomon (studio-piece?). \*622. Portrait of a knight of Malta (retouched); *Jac. Tintoretto*, 3388. Leda, 601. Portrait of Admiral Venier; 592. *Seb. del Piombo*, Death of Adonis (of the master's first Roman period); 575. *Lor. Lotto*, Holy Family (1534); 638. *Tintoretto*, Portrait of Sansovino the sculptor. — 613. *Paris Bordone*, Portrait; 589. *Paolo Veronese*, Martyrdom of St.

Justina; 614. *Titian* (more probably *Gian Paolo*?), Giovanni delle Bande Nere (p. 469), painted from a death-mask. — 1308. *Matteo dei Pasti* (?), Triumph of Religion, of Fame, of Love, and of Death, after Petrarch, painted on the lids of chests ca. 1444; 645. *Savoldo*, Transfiguration. — 593. *Jac. Bassano*, Moses and the burning bush.

\*\*605, \*599. *Titian*, Portraits of Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, Titian skillfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive against a dark wall. — *C. & C.*

595. *Jacopo Bassano*, Family-concert, with portraits of the painter himself and of his sons Francesco and Leandro. — On easels: \*633. *Titian*, Holy Family with St. Anthony (early work); 629. *G. B. Moroni*, Portrait of a scholar.

On an easel: \*\*626. *Titian*, The so-called 'Flora', painted probably before 1520, and still in Giorgione's manner.

There is nothing in this ethereal Flora to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. — *C. & C.*

From this room, or by the next door in the corridor, we enter the —

NEW ROOMS OF THE TUSCAN SCHOOL. ROOM IV principally contains pictures from the Spedale Santa Maria Nuova (p. 483). To the left, no number, *Franc. Granacci*, Madonna with SS. Francis and Zenobius; 63. *Giov. Ant. Sogliani*, Assumption. — \*12. *Andrea del Castagno*, Crucifixion, from Santa Maria degli Angioli (early work). — 71. *Fra Bartolomeo and Albertinelli*, Fresco of the Last Judgment, an early work, 1498-99 (damaged; the adjoining copy shows the details). — 60. *Alessio Baldovinetti*, Madonna and saints. — 1558. *Fiorenzo di Lorenzo*, Triptych. — Adjoining is the —

SALA DI LORENZO MONACO. To the right, 1551. *Giovanni di Paolo*, Madonna and saints; 1304. *Neroccio Landi* and *Franc. di Giorgio Martini*, Predella with scenes from the life of St. Benedict. — \*1544. *Bart. Caporali*, Madonna with adoring angels; 1309. *Lor. Monaco*, Coronation of the Virgin (1413); 64. *Fra Angelico* (?), Madonna enthroned, with angels. — Opposite, 1310. *Gentile da Fabriano*, SS. Mary Magdalen, Nicholas, John, and George (1425); *Fra Angelico*, 17. Triptych with a gold ground, Madonna between two saints, surrounded by twelve \*Angels with musical instruments, of surpassing charm (1433), \*1294. Predella with St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark. — On an

easel, \*1290. *Fra Angelico*, Coronation of the Virgin. — To the left is the —

SALA DELLA NÁSCITA DI VENERE. To the right, 1301. *Piero Pollaiuolo*, SS. Eustace, James, and Vincent (1470); \*1295. *Dom. Ghirlandaio*, Adoration of the Magi (1487). — \*39. *Sandro Botticelli*, Birth of Venus. — 1297. *Dom. Ghirlandaio*, Madonna and saints; \*1286. *Botticelli*, Adoration of the Magi, with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano (before 1478); 1305. *Dom. Veneziano*, Madonna and saints (injured). — 1547. *Luca Signorelli* and *Pietro Perugino*, Crucifixion with SS. Jerome, Francis, John the Baptist, Mary Magdalen, and Giovanni Colombini, from the church of the Calza in Florence. — On an easel, 23. *Amico di Sandro*, Holy Family with angels. — We return to the corridor and pass through the next door into the three —

OLD ROOMS OF THE TUSCAN SCHOOL. ROOM III. To the left, \*1252. *Leonardo da Vinci*, Adoration of the Magi, an early work, probably begun in 1481 for the monks of San Donato at Scopeto, but never finished; above, *Pontormo*, 1267. Portrait of Cosimo the Elder, after a 15th cent. painting, 1270. Duke Cosimo I. de' Medici; \*1265. *Fra Bartolomeo*, Madonna and St. Anna praying to the Trinity, with the tutelary saints of Florence (this picture, painted for the council-hall of the republic, was unfinished at the artist's death in 1517). — \*1112. *A. del Sarto*, Madonna with SS. John and Francis (1517; named the Harpy Madonna from the figures on the pedestal); *Filippino Lippi*, 1268. Madonna enthroned with four saints (1485), 1257. Adoration of the Magi, with portrait of Piero Francesco de' Medici (as the astronomer on the left; 1496). — 1280bis. *Cosimo Rosselli*, Madonna with SS. Peter and James; 3436. *Botticelli*, Adoration of the Magi, a late work (executed in grisaille; coloured in the 17th cent.); \*1266. *Ang. Bronzino*, Sculptor. — \*1259. *Mariotto Albertinelli*, Visitation, with predella: Annunciation, Adoration of the Child, and Presentation in the Temple (1503); adjacent, *Ridolfo Ghirlandaio*, 1275. St. Zenobius resuscitating a dead child, 1277. Transference of the remains of St. Zenobius to the cathedral; 1254. *Andrea del Sarto*, St. James and two children in cowls of the brotherhood of St. James (injured). — On an easel, 3452. *Lor. di Credi*, Venus. — Beyond is —

ROOM II. To the left, 1296. *Bacchiacca*, Predella with scenes from the life of St. Acasius; \*1283. *Leonardo da Vinci* (?), Annunciation, perhaps an early work executed about 1472 in Verrocchio's studio; 1298. *Luca Signorelli*, Predella, with the Annunciation, Nativity, and Adoration of the Magi.

\*1300. *Piero della Francesca*, Portraits of Federigo da Montefeltro, Duke of Urbino; and his Duchess, Battista Sforza (on the back charming allegorical triumphal processions of the princely pair).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto'. — *C. & C.*



Opposite, *Sandro Botticelli*, 1299. Strength, \*1267bis. Round picture, the so-called Magnificat, Madonna with angels. the heads of great charm, 1316. Annunciation (school-piece), 1289. Madonna with angels; 1306. *Piero Pollaiuolo*, Prudence. — 1291. *Luca Signorelli*, Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of *chiaroscuro*'; \*1307. *Fra Filippo Lippi*, Madonna with angels (late work); *Lor. di Credi*, 1160. Annunciation, 1287. Holy Family. — On an easel, \*1279. *Sodoma*, St. Sebastian, on the reverse a Madonna in clouds with SS. Rochus and Sigismund (the picture was originally the banner of the Sienese brotherhood of St. Sebastian). — We retrace our steps and turn to the left out of Room III into —

Room I. To the left, *Fra Angelico*, \*1162. Birth of John the Baptist, 1178. Sposalizio, 1184. Death of the Virgin; among these, \*1153. *Ant. Pollaiuolo*, Contests of Hercules with Antæus and the Lernean hydra, with a beautiful landscape; \*1182. *Sandro Botticelli*, Calumny, from the description by Lucian of a picture of Apelles; 30. *Piero Pollaiuolo*, Galeazzo Maria Sforza (p. 127; much damaged); *Lor. di Credi*, 34. Portrait, 1163. Portrait of his master Andrea Verrocchio. — Opposite, *S. Botticelli*, 1178. Death of Holofernes, 1156. Judith; 1167. *Filippino Lippi*, Portrait (fresco); \*1217. *Pietro Perugino*, Portrait; 1161. *Fra Bartolomeo*, Adoration of the Child and Presentation in the Temple, on the reverse the Annunciation in grisaille; 1179. *S. Botticelli*, St. Augustine; 1154. *Botticelli* (?), Portrait of a medallist; above, 1155. *Ang. Bronzino*, Don Garzia de' Medici, son of Cosimo I.; 1175. *Santi di Tito*, Portrait; 1148. *Pontormo* (?), Leda. — 1312. *Piero di Cosimo*, Perseus delivering Andromeda (showing Leon. da Vinci's influence). — 1198. *Pontormo*, Birth of John the Baptist.

The following door admits to the octagonal —

\*\*TRIBUNA, containing a magnificent collection of masterpieces of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti*; the decorations are by *Bernardino Poccetti*. In the centre are placed five celebrated marble sculptures: \**Satyr* playing on the cymbal and pressing the *scabellum* or *krupezion* with his foot; the admirable head and the arms were restored by *Michael Angelo* (?). \**Group of the Wrestlers*; the heads, which resemble those of the Children of Niobe, do not belong to the figures, and the greater part of the legs and arms is modern; the right arm of the victor is erroneously restored. \**Medici Venus*, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern. The \**Grinder*, a Scythian whetting his knife to slay Marsyas, found at Rome in the 16th cent. (from the same group as the Marsyas, No. 156, mentioned on p. 488). The \**Apollino*, or young Apollo (freely restored).

PAINTINGS. To the right of the main entrance: \*\*1129. *Raphael*, *Madonna and Child with the goldfinch* ('cardellino'), painted in Florence about 1507, pieced together again after a fire in 1548.

The 'Madonna del Cardellino', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer*.

1127. *Raphael*, The young St. John (executed by pupils); 1125. *Franciabigio*, *Madonna del Pozzo*, so called from the well in the background; above, *Fra Bartolomeo*, 1130. Job, 1126. Isaiah; \*1123. *Sebastiano del Piombo*, Portrait, formerly erroneously called the Fornarina (comp. p. 539), dated 1512; \*1120. *Raphael* (?), Portrait, formerly called Maddalena Doni, retouched; \*197. *Rubens*, *Isabella Brandt*, his first wife; 1124. *Fran. Francia*, *Giov. Evangelista Scappi* (retouched); \*287. *Perugino*, *Francesco delle Opere* (1494).

\*1117. *Titian*, *Venus of Urbino* (probably the Duchess Eleonora; p. 489), painted for Francesco della Rovere, Duke of Urbino, about 1537.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty'. — *C. & C.*

3458. *Seb. del Piombo* (?), Portrait of a nobleman ('l'uomo ammalato'), 1514 (damaged); \*159. *Ang. Bronzino*, Portrait of Bart. Panciatichi.

\*\*1139. *Michael Angelo*, *Holy Family*, an early work, painted on the commission of Angelo Doni, the only easel-work of the master in Italy, painted in tempera between 1501 and 1505.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the Infant over her shoulder to her husband, who stands behind and finishes off the group. In the hollow way of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer*.

1122. *Perugino*, *Madonna, with John the Baptist and St. Sebastian* (1493); 1115. *Van Dyck*, *Jean de Montfort*.

\*\*1131. *Raphael*, *Pope Julius II.*, the original (painted about 1512).

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries.' — *Springer*.

\*154. *Ang. Bronzino*, Lucrezia dei Purci, wife of Bart. Panciatichi; \*1109. *Domenichino*, Portrait of Cardinal Aguechia; above, 1108. *Titian*, Venus and Cupid; 1104. *Spagnoletto*, St. Jerome. — \*1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests'. — *C. & C.*

\*1141. *A. Dürer*, Adoration of the Magi (1504), one of the first important easel-paintings by this master, carefully and minutely finished, and in good preservation.

Both the aerial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was formerly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thausing's 'Dürer'*.

*Correggio*, \*1118. Rest on the Flight into Egypt, an early work of the master's Ferrara period, \*1134. Madonna worshipping the Child, with a beautiful landscape background; above, *L. Cranach*, 1142. Adam, 1138. Eve; 1128. *Van Dyck*, Equestrian portrait of Charles V.; 1136. *P. Veronese*, Holy Family, with St. Catharine.

ROOM OF VARIOUS ITALIAN MASTERS ('Maestri diversi Italiani'). On the left: \*1559. *Lor. Costa*, St. Sebastian; 1057. *Fr. Albani*, Rape of Europa; *Lod. Mazzolino*, 1030. Nativity, 995. Massacre of the Innocents, 1032. Holy Family; 1149. *Allori*, Mary Magdalen; 1121. *Paolo Veronese*, St. Agnes kneeling, with two angels (sketch); above, 1031. *Caravaggio*, Medusa; \*1557. *Cosimo Tura*, St. Dominic. — 1064. *Canaletto (Ant. Canale)*, Palace of the Doges at Venice; \*1025. *Mantegna*, Madonna in a rocky landscape, the background of delicate execution (ca. 1489); 3417. *Beltraffio*, Youth crowned with laurel, in a rocky landscape by night; 1006. *Parmigianino*, Holy Family; \*1002. *Correggio* (youthful work of his Ferrara period), Madonna and Child, with angelic musicians; 1044. *Fr. Albani*, Dancing genii.

DUTCH SCHOOL. On the right, 926. *Gerard Dou*, Pancake-seller; 922. Copy of *Rembrandt's* Holy Family (the famous 'Carpenter's Family' in the Louvre). — 895. *South German School* (not *Lucas van Leyden*), Ferdinand I. (1524); 957, 949. *Netscher*, Sacrifice to Venus; between them, \*979. *Hercules Seghers* (not *Rembrandt*), Thunderstorm; \*958. *Gerard Terburg*, Lady drinking; 961. *Rachel Ruysch*, Flowers. — \*977. *Jan Steen*. Family feast; 854. *Frans van Mieris*, The charlatan. — 877, 900. *Corn. van Poelenburg*, Landscapes; 882. *Jacob van Ruysdael*. Landscape with cloudy sky; \*972. *Metsu*, Lady and huntsman. — \*918. *Metsu*, Lute-player. In the middle, on an easel: 3449. *J. van Huysum*, Flowers.

FLEMISH AND GERMAN SCHOOLS. I. SALOON. To the left, 788. *Amberger*, Portrait of C. Gross; \*765. *Hans Holbein the Younger*, Richard Southwell (1536), with an expression blended of stolidity

and slyness; *Rubens*, 812. *Venus and Adonis*, the landscape by *J. Brueghel* (studio-piece), 842. *The Graces* (sketch). — Opposite, *Dürer*, 851. *Madonna* (studio-piece), 768. *The Apostle Philip*, and 777 (farther on), *St. James the Great*.

‘Both pictures were painted in water-colours upon linen in 1516. The heads are of strongly marked individuality, yet it is at the same time evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented’. — *Thausing’s ‘Dürer’*.

774. *Claude Lorrain*, Seashore, with a villa copied in parts from the Villa Medici at Rome; \*766. *Dürer*, Portrait of his father, painted in the artist’s 19th year (1490; the clever face and hands are wonderfully lifelike). — 793. *Elsheimer*, Landscape, with the triumph of *Psyche*.

II. SALOON, above, a series of good pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach*, a pupil of *Dürer*. To the right of the entrance, 730. *Herri de Bles (Civetta)*, Mine. — 744. *Nic. Frumenti* (the German *Meister Korn*), Triptych with the Raising of Lazarus (1461); on the exterior, Mary as Queen of Heaven and a fine portrait of the donor. — 758. *Elsheimer*, Landscape, with shepherd playing on the Pan’s pipes; 706. *Teniers the Younger* (?), *St. Peter weeping*.

FRENCH SCHOOL. To the right, 684. *Rigaud*, Portrait of Bessuet; 674. *Largillière*, Jean Baptiste Rousseau; 679, 689, *Fabre*, Portraits of the poet Vittorio Alfieri and the Countess of Albany (1794), with two autographs by Alfieri on the back; 680. *Nic. Poussin*, Thesens at Trœzen. — 695. *Phil. de Champaigne*, Portrait; 651, 652, 654. *Bourguignon*, Cavalry engagements. — Opposite: \*667. *Jehan Clouet*, Francis I. on horseback; 668. *Gaspard Poussin*, Landscape; \*671. *Lancret* (not *Watteau*), The flute-player (garden-scene). — Then to the left at the end of the S. corridor is the —

CABINET OF THE GEMS (closed on Sun.), containing goldsmiths’ work of Florentine origin and carved gems, once the property of the Medici.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of Sieneſe agate and rock crystal. In the 1st cabinet: two reliefs in gold on a ground of jasper, ascribed to *Giov. da Bologna* (more probably by the goldsmith *Michele Mazzafirri* ?); vase of rock-crystal, ascribed to *Benvenuto Cellini*; goblet of onyx, with the name of Lorenzo il Magnifico; large vase of lapis lazuli. — 2nd Cab.: Crystal vase, with cover in enamelled gold, executed for Diana of Poitiers, with her ciphers and half-moons; relief of Grand-Duke Cosimo II. kneeling before an altar, in Florentine mosaic (1619). — 4th Cab.: below, to the right, *Venus and Cupid*, in porphyry, by *Pietro Maria Serbaldi* of Pescia. — 5th Cab.: Fantastic vase in jasper, with a Hercules in massive gold upon it, by *Mazzafirri*; small vase of emerald; bas-relief in gold and jewels, representing the Piazza della Signoria, by *Gasparo Mola*; vessel in lapis lazuli. — 6th Cab.: Two reliefs in gold on a ground of jasper, like those in Cab. 1; head of Tiberius in turquoise. — In the centre: \*Casket of rock-crystal with 24 scenes from the life of Christ, executed by *Valerio Belli* of Vicenza in 1532 for Pope Clement VII. — The finest carved gems are exhibited in the dark case in front: \*3200. Portrait of Savonarola; 1083. Cosimo de’ Medici the Elder; 489. Lorenzo il Magnifico; 500. Leo X.; 502. Clement VII.; 497. Bianca Cappello (p. 536).



In the W. Corridor, the first door on the left leads to the rooms of the Venetian School, closed in 1905-6 (comp. p. 488).

The following door on the left leads to the CABINET OF ENGRAVINGS AND DRAWINGS (Curator, Sig. Nerino Ferri).

THE PASSAGE TO THE PITTI PALACE is closed on Sun. and festivals, except the first section with the engravings, to which hurried travellers are recommended to confine their attention. — Sticks and umbrellas left at the entrance to the Uffizi Palace are conveyed (on week-days) to the exit of the Pitti Gallery (or vice versa) for a fee of 25 c., for which a receipt is given.

A staircase descends to a long Corridor, built by Vasari in 1564 for the marriage of Prince Francesco de' Medici (p. 473), which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 minutes. The STAIRCASE contains Italian and other Woodcuts, beyond which is a collection of ENGRAVINGS of the Italian school before Marc Antonio (including specimens of Mantegna, in frames 50, 52, 54, 56, at the first corner). — In the first section of the corridor, on the left, are Italian engravings from the time of Marc Antonio (frames 75-96; some after Raphael) to the middle of the 18th cent.; on the right, in reverse order, are engravings of foreign schools down to the present day (Rembrandt and his school, in frames 284-307). — At the beginning of the second section (above the Ponte Vecchio), to the right: Luca Giordano, "Triumph of Galatea. Farther on, beyond the ticket-office for the Pal. Pitti, is a large collection of portraits of the Medici, etc. — Third section, beyond the door, on the left bank of the Arno: views of Italian towns (17th cent.). Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. — We now ascend two flights of steps, pass through a narrow passage (below, to the left, the Boboli Garden), ascend four other short flights of steps, and finally reach the copying room and the entrance of the Pitti Palace (p. 540).

The following door in the W. Corridor admits to the —

SALA DI VAN DER GOES, containing paintings of the Early Netherlandish Schools (15-16th cent.). To the right: 769, 778. *Hans Memling*, Benedetto Portinari and his patron-saint St. Benedict (1487); between these, 795. *Rogier van der Weyden*, Entombment. — \*1525. *Hugo van der Goes*, Adoration of the Child, with shepherds (admirable popular types) and angels; on the wings, the family of the donor, Tommaso Portinari, agent of the Medici in Bruges, and their patron saints, SS. Thomas and Anthony the Hermit, Margaret and Mary Magdalen. — 846. *Gerard David* (not Suarior Lambertor), Descent from the Cross; 801bis *Style of Memling*, Portrait; 906. *Dutch School* (*Geertgen tot St. Jans?*), Crucifixion; 708. *Gerard David*, Adoration of the Magi. — 749. *Petrus Cristus*(?), Double portrait (within, the Annunciation in grisaille); \*703. *Memling*, Madonna with angels, replica of the original now at Vienna; 761. *A. Dürer*, Crucifixion, a green drawing relieved with white (1505), with a copy in colours by *J. Brueghel* (1604); 762. *Joos van Cleve*(?), Virgin at prayer; \*237. *Master of the Death of the Virgin* (not *Quinten Matsys*), Double portrait (1520). — 698. *Herri met de Bles*, Madonna enthroned (early work).

THE SALA DI RUBENS contains two huge paintings (much restored) by *Rubens*: to the left, \*140. *Henri IV at the battle of Ivry*; to the right, \*\*147. *Entry of Henri IV into Paris*. Both of these are unfinished, and were painted for Queen Maria de' Medici in 1627,



for an (unexecuted) series of scenes from Henri IV's life, intended as companion-pieces to the paintings of the Luxembourg Palace (now in the Louvre). — On the back-wall, 210. *Madrid School*, Equestrian portrait of Philip IV. (copy of a lost picture by *Rubens* of 1628); 1523. *Copy of Van Dyck*, Lords John and Bernard Stuart (original in England). — On easels, 1536. *Flemish School* (*Van Dyck?*), Portrait; 238. *Jac. Jordaens*, Portrait.

**CABINET OF INSCRIPTIONS** (*Sala delle Iscrizioni*). The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome

The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the Cæsars, the consuls, dramas, military events, private affairs, etc.).

There are also some **SCULPTURES** (nearly all misnamed): in the middle, 262. Bacchus and a satyr; to the left, 263. Mercury; to the right, 266. so-called Venus Urania; by the door, 265. Venus Genetrix; 264. Draped female figure; 305. Chrysippus; 302. Cicero (?); 301. Greek portrait-statue; 300. Demosthenes; 299. Mark Antony (?); in front, good Roman portrait-statue, described as Cicero; 295, 296. Greek heads of Gods; 294. Greek work (not Socrates); 293. Modern. — Let into the wall: relief of a wanderer; above, \*Fragment of a Greek votive relief with a biga, of the time of Phidias; 237. Sophocles; 282. Roman relief of a warrior. — 280-278. Portraits (names wrong); 274. Scipio (?); 377. Corbulo; 348. Bust of a barbarian, in black marble; 270. Marius (?); 269. Jupiter Ammon.

**CABINET OF THE HERMAPHRODITE.** By the walls: 319. Roman portrait; in front, 307. Torso of an excellent copy of the Doryphoros of Polyclethus (in basalt); \*347. Hermes of a Hellenistic poet; 316. Antinous; 312. Alexandrian portrait; 314. Hera; \*315. Torso of a satyr; \*318. The celebrated 'Dying Alexander', really a giant's head, these two of the Pergamenian school; 321. Roman portrait. — Let into the wall: 14. Roman sacrifice; 15. Two fragments of an ornamental pillar; 12, 11. Reliefs of a Roman procession, belonging, like Nos. 8-10 and 13 (see below), to the Ara Pacis, erected by Augustus at Rome in B.C. 13-9; 328. Mask of Jupiter Ammon; 336. Mænads; 329. Roman sacrifice (a work of the 15th cent.); 327. Relief with three women; 10. Relief representing Earth, Air (l.), and Water (r.); 331. Relief of Mænads with a bull; 9, 8. Roman procession; 13. Ornamental plaque. — In the centre, 306. Hermaphrodite.

**SALOON OF BAROCCIO.** Five tables of Florentine mosaic. That by the entrance-wall, to the right, has a view of the old harbour of Leghorn. Paintings of various schools: to the right, 1144. *Giulio Romano*, Madonna; 1114. *Guercino*, Samian Sibyl; 211. *Andr. Salaino* (?), Madonna with St. Anna (copy of Leonardo da Vinci's Madonna and Child with St. Anna in the Louvre); 213. *Giuliano Bugiardini*, Madonna; 163. *Sustermans*, Galileo; \*1520. *G. B. Tiepolo* (?), Portrait of a page; 169. *Baroccio*, The Virgin interceding with the Saviour, below are the members of a charitable fraternity (Madonna del Popolo, 1579). — 180. *Cornelis de Vos* (not *Rubens*), Portrait; 190. *G. van Honthorst*, Adoration of the

Shepherds; 196. *Van Dyck* (?), Margaret of Lorraine. — \*188. *Andrea del Sarto*, Portrait; *G. B. Tiepolo*, \*1521. Erection of a statue to an emperor (ceiling-painting), 1522. Two 'putti' (fragment); 1119. *Fed. Baroccio*, Francesco Maria II., Duke of Urbino; 167. *Ang. Bronzino*, Lady in mourning. — 220. *Frans Snyders*, Boar-hunt.

**SALOON OF NIOBE**, constructed in 1775, and so named from the twelve Roman copies of statues from the far-famed ancient group of Niobe with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana. In antiquity it was a disputed point whether *Scopas* or *Praxiteles* (4th cent. B.C.) designed the group; but modern research has pretty well decided the contest in favour of the former. The group was brought as spoils of war from Asia Minor and erected in a temple of Apollo at Rome.

Eight of the statues were found at Rome outside the Porta San Giovanni in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio, whence they were transferred to Florence in 1771. Two of the statues (Nos. 250, 247) were found elsewhere. Two of the youths are each represented twice. The following have no connection with the Niobidæ: to the right, 243. Apollo Citharædus (restored as a woman); 242. So-called Trophos (nurse); to the left, 251. Psyche tormented; 249. Muse (so-called Anchyrroë); 245. So-called Narcissus.

**SALA DI GIOVANNI DA SAN GIOVANNI**, with several pictures by that clever though rare Florentine master; 137. Scene from the life of the priest (piovano) Arlotto (fresco); 1555. Love-scene (so-called Quadro della Sposa); 1151. Venus and Cupid (fresco). Also, 1555. *Guido Reni*, Benedictine monk; 114, 123, 135, 149. Portraits of ladies of the English court (after *Sir Peter Lely's* originals at Hampton Court); *Angelica Kauffmann*, 3462. King Stanislaus II. of Poland, 3542. Fortunata Salgher-Fantastici, the poetess.

#### SALOON OF THE DESIGNS (*Sala dei Cartoni e Bozzetti*).

To the left of the entrance, 575. *Salvator Rosa*, Cavalry engagement; 613. *Baroccio*, The Madonna in prayer. — Opposite, 554. *Fra Bartolomeo*, Holy Family, 553, 551, 549, 550, 548. Fine original cartoons of saints; 86. *Lor. di Credi*, Madonna. — The stands in the middle bear architectural sketches. On the first are designs by *Giuliano da Sangallo* (510, 512), *Fra Giocondo* (513), *Bramante* (515, 516), *Baldassare Peruzzi* (518), *Ant. da Sangallo the Younger* (519, 520), and *Jac. Sansorino* (525). On the second are designs by *Gior. da Udine* (539, 540). — On another stand are \*Drawings by *Michael Angelo*, including 147a. Portrait of Pope Julius II. (?).

To the left is the ROOM OF THE MINIATURES AND PASTELS. On the walls; 3363-3368. *Angelo Bronzino*, Portraits of the Medici; 3355. *Hans Holbein the Younger*, Portrait. — In the middle; 3445. *Style of P. Brughel the Younger*, Peasants dancing; 3341. Investiture of a nun (miniature of the 15th cent.).

At the end of the corridor, to the left, are three rooms containing \*DRAWINGS (*Disegni*) belonging to the collection mentioned at p. 495 (others in frames on the window-walls of the W. and E. Corridors). These are to be removed to the rooms occupied at present by the portraits of painters (pp. 485, 486). Catalogue by Sig. Nerino Ferri, 1½ fr.

This collection, founded by Cardinal Leopoldo de' Medici (p. 486), and afterwards much extended by the donations of Emilio Santarelli, the sculptor, now contains about 40,000 drawings. All the drawings exhibited to view bear the names of the masters. The thick numerals indicate the frames, the others the single drawings within the large frames. The enumeration begins in the room at the back.

Room I contains Tuscan drawings (Nos. 1-167). 11, 101. *Fra Angelico*, Madonna; 47. *Verrocchio*; 50, 51. *Signorelli*; 53-57. *Sandro Botticelli*; 61, 63, 65. *Ghirlandaio*; 93, 421, 423, 449, 96, 436, 97. *Leonardo da Vinci*. In the middle of the room, especially fine drawings by *Fra Bartolomeo*, *Michael Angelo* (145, 620), and *Andrea del Sarto*. — ROOM II. 168-248. Continuation of the Tuscan School (240-248. Siennese), 249-280. Umbrian and Roman Schools: among these, 252-255. *Pietro Perugino*; 258. Drawings for a fresco of *Pinturicchio* in the library at Siena; 257, 377. *Pinturicchio*, Two female figures; 260, 529, 530, 262, 496, 537, 263, 538, 539, 1477, 264, 541, 266, 534, 535. Drawings by *Raphael*. 281-287. School of Ferrara: 284, 388. Portrait by *Garofalo*. In the middle, 288-340. Schools of Padua, Verona, Vicenza, and Venice. 295. *Mantegna*, Judith with the head of Holofernes; 312, 313. *Titian*; 318, 320-322. *Giorgione*. — ROOM III. 341-362. Lombard School. 363-377. School of Bologna. 378-394. German School, with fine drawings by *M. Schongauer*, *A. Dürer*, *Hans Baldung Grien*, and *Hans Holbein the Younger*. 395-410. Flemish and Dutch School. 411. French School. — In the W. CORRIDOR: 412-444. Tuscan Schools; 445-454. Umbrian and Roman Schools; 455-461. Lombard School. — E. CORRIDOR: 462-470. Venetian School; 471-485. School of Bologna; 486, 487. School of Genoa; 488-490. Neapolitan School; 492-498. Flemish, Dutch, and German Schools, with drawings by *Rubens* and *Van Dyck*; 499, 500. Spanish School; 501-508. French School, including specimens by *Jacques Callot* and *Claude Lorrain*.

The door at the end of the corridor gives upon the roof of the Loggia dei Lanzi (p. 474), which commands a beautiful view of Florence, the heights of Fiesole, and Monte Morello (p. 554).

A side-room beside the director's room contains a COLLECTION OF PHOTOGRAPHS (ca. 40,000), which is to be removed to the rooms of the painters' portraits. Adm. on application to the secretary.

The first floor of the edifice contains the **Biblioteca Nazionale Centrale** (admission, see p. 464; entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal *Biblioteca Palatina* and the still more extensive *Biblioteca Magliabechiana*. The latter, founded by *Antonio Magliabechi* (d. 1714), a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 500,000 vols. and 20,000 MSS., and is regularly increased by the addition of the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer (Florence, 1488); Cicero ad Familiares (Venice, 1469); Dante, by Landino (Florence, 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the *Anthologia Græca* ed. Lascaris. Librarian, *Dr. Sal. Morpurgo*. — The staircase to the right of the library leads to the CENTRAL ARCHIVES OF TUSCANY (*Archivio di Stato*), occupying about 200 rooms and including about 200,000 documents and 3-400,000 volumes. Director, *Sign. Al. Gherardi*.

c. From the Piazza della Signoria to Santa Croce and the Piazza d'Azeglio. National Museum.

Quitting the Piazza della Signoria (p. 472), we follow the *Via de' Gondi* to the right, which leads us to the PIAZZA SAN FIRENZE (Pl. F, 5), with the church of that name. No. 1, on the W. side of this Piazza, is the *Palazzo Gondi*, begun about 1490 by Giuliano da Sangallo, and remodelled in 1874 by Poggi, with a rustica façade tapering towards the top and a handsome court. In one of the rooms on the first floor is a marble chimney-piece, with a relief by G. da Sangallo.

Immediately on the right in the VIA DEL PROCONSOLO (Pl. F, 5), which leads hence to the N. to the Piazza del Duomo, rises (No. 2) the Gothic *Palazzo del Podestà*, commonly known as \***Il Bargello** (Pl. F, 5), begun in 1255 for the Capitano del Popolo (p. 467), and from 1261 (?) the residence of the *Podestà*, or chief magistrate of Florence. The building was repeatedly damaged by riots, fire (1332), and water (1333) during the 14th century. From 1574 it served as a prison and seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story and the extension towards the E. (1333-45) are of rough, unhewn stone. Between 1857 and 1865 the imposing structure was judiciously restored by *Franc. Mazzei* and fitted up for the \*\***National Museum** (*Museo Nazionale*), illustrative of the mediæval and modern history of Italian culture and art. It contains several admirable Renaissance bronzes and marbles (comp. p. 1). Admission, see p. 464; catalogue (1898) 3 fr.; curator, *I. B. Supino*.

The two front rooms of the GROUND FLOOR contain a valuable collection of weapons, comprising many pieces of great worth and beauty formerly in the possession of the Medici. In the MAIN ROOM, to the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenni*; in the middle cabinet at the S. end of the room, wheel-lock muskets inlaid with ivory; in the last cabinet on the left, helmet and shield by *Gasparo Mola* (17th cent.). The adjoining room in the tower contains armour and a Turkish saddle.

We then enter the picturesque \*COURT, embellished with the armorial bearings of former Podestàs, and forming with its massive colonnades and fine flight of steps (built in 1345-67) a dignified and eloquent picture of the spirit of the 14th century. The walls under the colonnades are painted with the armorial bearings of the different quarters of the town. On the N. side: 3. *Niccolò d'Arezzo*, St. Luke (1404); 5. *Piero di Giovanni Tedesco*, St. John (two statues from Or San Michele, p. 476). On the E. side: 9. *Giov. da Bologna*, Architecture, on a fine pedestal by *Nicc. Tribolo*. On the S. side: 15. *Michael Angelo* (?), Dying Adonis with the boar; 16. *Giov. da Bologna*, Virtue triumphant (1570); 18. *Michael Angelo*, 'Victory', an old man fettered by a youth, unfinished, designed for the monument of Julius II. at Rome.



Opposite the tower-room are two rooms containing sculptures. In the VESTIBULE are architectural fragments and inscriptions. Also: *Paolo di Maestro Giovanni*, 51. Madonna, 50. St. Peter, 52. St. Paul, three statues from the Porta Romana (1328); 67. Romanesque font from Santa Maria Novella (1302). In the middle, large Romanesque font from the neighbourhood of Lucca. — MAIN ROOM. On the entrance-wall: 91, 137. *Benedetto da Rovezzano*, Two marble niches from the Palazzo Cepparello. — On the left wall: \*128 (revolving), *Michael Angelo*, Drunken Bacchus, a youthful work of masterly modelling, executed at Rome for Jac. Galli (1497); *Benedetto da Rovezzano*, Five reliefs (1505) from the history of St. Giovanni Gualberto (p. 559). On the end-wall: \*111. *Michael Angelo*, Bust of Brutus, a very late work of the master, unfinished (for the reason given in the inscription alluding to the suppression of liberty at Florence); 112. *Benedetto da Rovezzano*, Chimney-piece from the Pal. Rosselli del Turco (p. 475). On the right wall: *Pierino da Vinci* (a nephew of Leonardo), 117. Death of Count Ugolino (p. 433), 118. Holy Family (two reliefs of about 1550); *Michael Angelo*, \*123. Holy Family, an unfinished relief, unique among his youthful works for its calm beauty, \*224 (revolving), Statue of David (unfinished), begun in 1529 for Baccio Valori; 132. *Bart. Ammanati*, Leda with the swan (after *Michael Angelo*).

The STAIRCASE, halfway up which is a triumphal arch, ascends to the —

First Floor. The loggia, known as VERONE, contains seven bells, the oldest cast by *Bartolomeo Pisano* in 1249. — I. SALOON (*Salone Donatelliano*). This room contains ten originals by *Donatello*, and casts of his other works (comp. p. 1). In the centre, Cast of the equestrian statue of Gattamelata at Padua (p. 273). In front of it, the 'Marzocco' (p. 474). In a niche in the back-wall: \*\*St. George, in marble, a chivalrous figure breathing cheerful and courageous youth, posted firmly and defiantly, with a huge shield and simple armour (1416; brought hither from Or San Michele, p. 476, in 1891). To the left, David, characterized by a youthful, awkward consciousness of victory (1416; marble), recalling the St. George; San Giovannino (*i. e.* the Baptist as a child), an alto-relief in sandstone; to the right, marble statue of the Baptist (ca. 1412), a pendant to the Magdalen in the Baptistry (p. 478); Crucifixion, a relief (partly gilded). In front, to the left, \*\*David, a slender and youthful figure in bronze, of great charm and noble bearing (ca. 1430?); to the right, Bronze figure of a genius (Attis) trampling on a snake (the so-called 'Amor'). Between these: Bronze bust of a young patrician (the so-called youthful Gattamelata); coloured terracotta \*Bust of Niccolò da Uzzano (?; p. 468), a masterly and strikingly lifelike work (colouring partly restored).

II. SALOON (dark): valuable tapestries and fabrics on the walls.

III. SALOON: \*Carrand Collection, left to the Museum in 1888.



Paintings (14-16th cent.). On the entrance-wall: 4. *Florentine School* (so-called *Carrand Master*), Triptych, Madonna enthroned, with four saints (ca. 1460); 27. *Dirk Bouts* (?), Madonna; 34. *H. van der Goes* (?), Madonna; 38. *Hans Baldung Grien*, Scene from the Dance of Death; 41. *French School*, Diptych, Madonna and Crucifixion (15th cent.). — 1st Case, Fine bronzes; 217. *Bonacolsi*, Cybele (?); 221. *Venetian School* (16th cent.), Fortuna; 226. *Gior. da Bologna*, Architecture; 251, 258, 259. Venetian candelabra; plaquettes (1393. *Donatello*, Allegory of spring, the so-called *Patera Martelli*) and implements. 2nd Case: Enamels, mostly from Limoges, ecclesiastical articles, table-cutlery, etc. 3rd Case: Ivory carvings (2nd-17th cent.), including: 24. Byzantine diptych (8th cent.); 26. Byzantine reliquary (10th cent. ?); 80. Norman-Mauresque slabs in relief, from Sicily (12th cent.). Not in a case: 155. Chess-board with scenes from court-life (Burgundian; 15th cent.); 31. French ivory fan (*flabellum*), used for keeping off flies during divine service (12th cent. ?). 4th Case: Medals, seals, enamels, carved gems, and wood-carvings. On the walls are tapestry, majolica, and tiles. — Beneath a coloured relief of the Madonna with a worshipping Podestà is the entrance to the —

IV. SALOON, originally a chapel, afterwards (from about 1630) a prison for those condemned to death, adorned with sadly damaged frescoes, ascribed to *Giotto*, but perhaps executed after the fire in 1337 by his pupils (restored after 1840).

Opposite us: *Paradise*, with a portrait of Dante as a youth (to the right). To the right and left, below, Madonna and St. Jerome, by *Bastiano Mainardi* (1490). On the side-walls, the history of St. Mary of Egypt and Mary Magdalen. Over the door, the Infernal Regions.

The cases in this room contain valuable Florentine niellos (including a Crucifixion resembling *Fra Angelico's* work and a pax formerly ascribed to *Maso Finiguerra*), enamels, and goldsmith's work. Also choir-stalls of 1493 and a fine inlaid choir-desk (1498). — The SIDE ROOM, to the right, contains fine specimens of weaving and embroidery and handsome ecclesiastical vestments (*Carrand Collection*).

V. SALOON. In front are some beautiful shields and weapons (86. Sword, Venetian work of about 1500), bequeathed by C. *Ressmann* (1900), the statesman. The two central cases contain carvings in ivory. In the first are two triptychs by *Baldassare degli Embriachi* (p. 163); leaf of a consular diptych of Basilius (541); crook of a bishop's staff (14th cent.); statuette of the Madonna (Florentine; 15th cent.); Byzantine casket (12th cent.). By the second window, to the right, two ivory saddles (Italian; about 1400). The goldsmith's work and works in amber may also be noticed. (The door to the left in this saloon leads to the second floor, see p. 502.)

VI. SALOON: Bronzes of the 15th century. Entrance-wall: 21. Reliquary of SS. Protus, Hyacinthus, and Nemesius, by *Lor. Ghiberti* (1428); 20. *Bertoldo*, Ancient battle-scene in relief. In the case: \*Hercules and Antæus by *Ant. Pollaiuolo* (below, to the left); *Donatello*, Cupid; *Riccio*, Rape of Europa (both in the middle row); imitations of antique and Renaissance statuettes. — Exit-wall: \*12, 13. Abraham's Sacrifice by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi*, the earliest Renaissance sculptures, produced in their competition for the execution of the gates of the Baptistery in

1402 (p. 478). The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior. 14, 15. Crucifixion (relief) and a small Frieze of children with Silenus, by *Bertoldo*; 16. Tomb-figure of Mariano Sozzino, a jurist of Siena (1467), by *Vecchietta*. — Opposite, case with statuettes of the school of *Giov. da Bologna*. — In the revolving case, medals and plaquettes. — In the centre: \*22. *Andrea Verrocchio*, David (1476), attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head.

VII. SALOON: Bronzes of the 16-17th centuries. Left side: 23. *Benvenuto Cellini*, Ganymede; 37. *Daniele da Volterra*, Bust of Michael Angelo; two cabinets with imitations of ancient and Renaissance statuettes (in Case 2, *Giov. da Bologna*, Hercules). Between them, *Benvenuto Cellini*, 39. Bust of the Grand-Duke Cosimo I. (1546), 38, \*40. Models in bronze and in wax (1545) for the Persens, 42. Pedestal-relief of Perseus and Andromeda (comp. p. 474). — 45. *Elia Candido*, Æolus, the wind-god; *Giov. da Bologna*, 47. Galatea, 57. Apollo; \*53. *Vinc. Danti*, Bronze door with allegorical representations. — By the window-wall: *Giov. da Bologna*, \*77. Eagle, \*79. Turkey. Under glass, admirable plaquettes of the Renaissance period. — In the centre: \*82. *Giov. da Bologna*, Mercury, a bold but thoroughly successful work, executed in 1564. In spite of the baroque pedestal (a wind-god with expanded cheeks) the bold and free movement of the figure is convincing and attractive. — We now return to the V. Saloon and ascend to the right to the —

Second Floor. I. Room. On the walls are numerous glazed terracotta reliefs by *Luca*, *Andrea*, and *Giovanni della Robbia*, some white upon a blue ground, others entirely coloured. On the main wall: 10. *Luca della Robbia*, So-called Genoese Madonna; on the end-wall to the right: 21. *Luca della Robbia*, The Madonna adoring the Child; 23. *Andrea della Robbia*, Same subject, in a beautiful frame. The desk-cases contain a collection of seals. — II. Room (right). Continuation of the Della Robbia Works. By the end-wall to the right, \**Luca della Robbia*, 26. Madonna; 28. Madonna with the apple; 29. Madonna between angels, from San Pierino; no number, Madonna, from the Via dell' Agnolo; 31. Madonna in a bower of roses. On the entrance-wall: 25. *Giovann' della Robbia*, Large altar, with an Adoration of the Holy Child (1521); *Andrea della Robbia*, 76, 74, 71. Three Madonnas (the second with a fine sandstone pedestal by *Franc. di Simone*), 75. Bust of a child. On the opposite wall, 44. Relief of the Madonna, in which the flesh

parts are left unglazed, by *Giov. della Robbia*. — In the centre is a collection of fine majolica (chiefly from the manufactories of Urbino, Gubbio, and Faenza); Venetian goblet with painting in enamel of the Triumph of Justice (about 1500), and articles of rock-crystal. — In the III. Room (tower-room) are Florentine tapestry, glass, porcelain, works in amber, etc. — We now return to Room I and pass into the —

IV. Room, containing terracotta sculptures. By the entrance-wall: 163. *Florentine School* (*Tasso?*), John the Baptist when a boy (16th cent.); 168. *Michelozzo*, John the Baptist when a boy; no number, *Florentine School* (15th cent.), statue of the Madonna. — On the right wall, no numbers, *Florentine School* (15th cent.), \**Andr. Verrocchio*, Painted reliefs of the Madonna, the latter from Santa Maria Nuova. In the centre: 165. *Verrocchio*, Bust of Piero di Lorenzo de' Medici; 161. *Ant. Pollaiuolo*, Bust of a young warrior. — Then works in marble: 139. *Style of Orcagna*, Angel with a musical instrument; 147. *Ant. Rossellino*, Bust of Franc. Sassetti; 153. Bust of Pietro Mellini, by *Ben. da Maiano* (1474); 160. Bust of Matteo Palmieri, by *Ant. Rossellino* (1468).

V. Room (1.): Works in marble. Left side-wall: 179. *Ant. Rossellino*, Statue of John the Baptist when a boy (1477); *Verrocchio*, 146. Tomb-relief of Francesca Pitti, wife of Giov. Tornabuoni (p. 530), who died in her confinement (1477; perhaps executed by *Franc. di Simone*), \*181. Bust of a young woman, with a nosegay, \*180. Madonna in relief; 191. *Ant. Rossellino*, John the Baptist when a boy (bust); *Luca della Robbia*, \*201. Crucifixion of St. Peter, 219. St. Peter's Liberation, two unfinished reliefs (1438); 186, 192. *Ben. da Maiano*, Candelabra with putti, from the marble door in the Palazzo Vecchio; 214. *Ant. Rossellino*, Bust of a boy; 198. *Desiderio da Settignano*, Bust of a girl. — *Matteo Civitali*, 283. Faith, no number, Ecce Homo; 190. *Ant. Rossellino*, Adoration of the Holy Child (round relief); *Gian Cristof. Romano* (?), Relief-portraits of Francesco Sforza and Federigo da Montefeltro (p. 490). — Window-wall: 222. *Ben. da Maiano*, Coronation of an emperor (partly restored in plaster). — By the entrance-wall: *Mino da Fiesole*, \*234, 236. Busts of Piero (1453) and Giovanni di Cosimo de' Medici, 235. Bust of Rinaldo della Luna (1461), 232. Relief of the Madonna. — In the centre: \*226. *Benedetto da Maiano*, John the Baptist (1481); no number, *Benvenuto Cellini*, Antique torso of a youthful Apollo restored as Ganymede; \*225. *Jac. Sansovino*, Bacchus (injured), from the master's early Florentine period; 227. *Lor. Bernini*, Bust of Costanza Buonarelli.

From the IV. Room we proceed to the right to the VI. Room, which contains a valuable assortment of Renaissance plaquettes and of medals (15-19th cent.). By the rear-wall, dies for coins. On the walls, French Gobelins of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of **La Badia** (Pl. F, 5; entrance at the end of the colonnade, to the

left), originally a Benedictine convent, founded by Willa, the mother of the Tuscan Margrave Hugo of Andeburg, who died about 1000 A.D. The present building was chiefly erected by *Segaloni* (1625), who left nothing of the original edifice (built in 1285 by *Arnolfo di Cambio*?) except the termination of the choir.

The main portal (almost entirely restored), opposite the Bargello, and the two chapels in the adjoining colonnade (now walled up) are by *Benedetto da Rovezzano* (1495). Over the portal is a terracotta relief by *Benedetto Buglioni*, in the style of Andrea della Robbia. A chapel on the right of the side-entrance contains a good painting of the 14th century. — In the INTERIOR, immediately to the right, a Madonna and saints in relief, in the right transept, Monument of Bernardo Giugni (1466), and in the left transept, that of the Margrave Hugo (see above: 1481), all by *Mino da Fiesole*. In a chapel to the left of the last, 'Madonna attended by a company of angels, appearing to St. Bernard, by *Filippino Lippi* (1480), an early work and the most beautiful painting of the master. The beautiful wooden ceiling of the church is by *Segaloni*. — The MONASTERY COURT contains remains of monuments of the old noblesse (with whom this was a favourite church in Dante's time) and frescoes of the 15th century. — The graceful CAMPANILE (1330) was restored in 1895.

A few paces farther on, to the right (No. 10), is the \***Palazzo Quaratesi** (Pl. F, 5; formerly *Pal. Pazzi*), said to have been begun by *Brunelleschi* in 1445, but completed in 1462-70 by *Giuliano da Maiano*. The court is handsome. At the corner ('Canto dei Pazzi') are the armorial bearings of the Pazzi (p. 468). Adjacent, the PALAZZO NONFINITO (Pl. F, 5; now the telegraph-office), begun for the Strozzi in 1592 by *Bern. Buontalenti*. The upper story was added by *Vinc. Scamozzi* (1602); the court was extended by *Cigoli*.

Between these two palaces diverges the quaint BORGO DEGLI ALBIZZI, in which are several other interesting mansions. No. 24 (left), the PALAZZO PAZZI (Pl. F, 5), rebuilt after 1568 for Ramirez de Montalvo by *Bart. Ammanati*, has handsome windows and well preserved graffito decorations. No. 18 (left), the *Palazzo Altoviti* (Pl. F, 5), formerly the *Pal. Valori*, is adorned with the busts of celebrated Florentines ('I Visacci', i.e. 'the caricatures'; 1570). The *Palazzo Albizzi* (No. 12; Pl. G, 5) was the last residence of the powerful family of that name (p. 468). The Gothic *Palazzo Alesandri* (No. 15; Pl. G, 5), opposite, dates from the 14th century.

In the Via Ghibellina (which leads from the Bargello), a little to the S. of the Borgo degl Albizzi, is the building occupied by the *Teatro Verdi* (Pl. F, G, 6). In this building is an ancient fresco (ascribed to *Giotto*), representing the 'Expulsion of the Duke of Athens (p. 467) from Florence on the festival of St. Anne, 1343', interesting also on account of the view it contains of the Palazzo Vecchio (entrance by No. 83; the custodian shows the fresco). — A few paces from here, in the little piazza of the same name, stands the church of *San Simone*, which contains a graceful Gothic ciborium (1363; to the left of the high-altar).

The neighbouring Piazza de' Peruzzi (Pl. F, 6), the residence of the commercial family of that name (p. 468), whose influence culminated in the 14th cent., contains several *Gothic Houses*. The



curve of the Roman amphitheatre may still be traced in the position of these buildings and also in the Via Torta and the Via dei Ben-taccordi.

In the spacious **PIAZZA DI SANTA CROCE** (Pl. F, G, 6) rises **Dante's Monument**, by *Enrico Pazzi*, inaugurated with great solemnity on the 600th anniversary of the birth of the great poet (b. 1265), 14th May, 1865. It consists of a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the *Divina Commedia*: the *Convito*, *Vita Nuova*, *De Vulgari Eloquio*, *De Monarchia*. Round the pedestal below are the arms of the principal cities of Italy. — To the right (No. 23) is the *Palazzo dell' Antella* (1620), with a façade decorated with frescoes which were executed within the short space of 27 days by *Giovanni da San Giovanni* and twelve other masters. To the N.W. (No. 1) is the *Palazzo Serristori*, a graceful structure of 1469-74. The upper story overhangs at the sides.

The Gothic church of \***Santa Croce** (Pl. G, 6), the largest church belonging to any of the mendicant orders, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the exception of the unattractive façade, which was executed in 1857-63 by *Niccolò Matas*, at the expense of Mr. Francis Sloane (d. 1871), from the old design said to be by *Cronaca*. The tower has been well restored. Over the central door is a bas-relief (Raising of the Cross), by *Giov. Dupré*. The interior, consisting of a nave 128 yds. in length, 21 yds. in width, and 56 ft. in height, flanked by aisles 9 yds. wide, with a transept 14 yds. in width, and an open roof, rests on 14 octagonal piers placed at considerable intervals, and produces an impressive effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of Florence, and its interest is greatly increased by the frescoes of *Giotto* and his successors *Taddeo Gaddi*, *Giottino*, *Giovanni da Milano*, *Agnolo Gaddi*, etc. (best light in the morning). The baroque altars were erected by *Giorgio Vasari* in 1566, by order of Cosimo I.

**ENTRANCE WALL.** Over the central door are a window filled with stained glass (Descent from the Cross) from drawings ascribed to *Lorenzo Ghiberti*, and a bronze \*Statue of St. Louis of Toulouse by *Donatello* (1423).

**RIGHT AISLE.** On the right, beyond the first altar, Tomb of Michael Angelo, whose remains repose below it (d. at Rome, 1564), erected in 1570 after *Vasari's* design, the bust by *Battista Lorenzi*, the fine figure of Architecture (on the right) by *Giovanni dall' Opera*, Painting and Sculpture by *Lorenzi* and *Valerio Cioli*. — On the pillar opposite, the 'Madonna del Latte', a relief by *Rossellino*, above the tombstone of Francesco Neri. — Beyond the second altar, Monument to Dante (interred at Ravenna, p. 411), with the inscription 'Onorate l'altissimo poeta!', by *Stefano Ricci* (1829). — Tomb of Alfieri (d. 1803), by *Canova* (erected at the expense of the Countess of Albany). — \*Marble Pulpit, by the pillar to the left, by *Benedetto da Maiano* (ca. 1475), described as 'the most beautiful pulpit in Italy'. The



five reliefs represent the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis, and Execution of brothers of the Order; below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. — Machiavelli (d. 1527), by *Innocenzo Spinazzi*, erected in 1787, with inscription, 'Tanto nomini nullum par elogium'. — Lanzi (d. 1810), the writer on art. — Adjacent are a fresco by *Dom. Veneziano*, representing John the Baptist and St. Francis, and an \*Annunciation, a sandstone relief by *Donatello* (ca. 1425-30); above, four charming Putti. — \*Monument of the statesman Leonardo Bruni (d. 1444), surnamed Aretino from his birthplace, by *Bern. Rossellino*, one of the first of the large Renaissance tombs, afterwards so frequently imitated. The figure of the deceased upon the bier supported by eagles, is especially fine. — In the floor is a simple memorial slab marking the tomb of Gioachino Rossini (1792-1868), the composer, whose remains were brought from Paris. The adjacent monument to him, by Cassioli, was unveiled in 1902.

RIGHT TRANSEPT. — THE CHAPEL OF THE CASTELLANI OF DEL SANTO SACRAMENTO (1st on the right) is adorned with frescoes (freely restored), on the right from the lives of St. Nicholas and John the Baptist, on the left from those of SS. John and Anthony by *Agnolo Gaddi*; on the left, the monument of the Countess of Albany (d. 1824), widow of the young Pretender, by *Luigi Giovannozzi*, the two angels and the bas-relief (Faith, Hope, and Charity) by *Enilio Santarelli*. — Farther on, CAPPELLA BARONCELLI, now *Giugni*. To the right of the entrance is a Gothic monument of 1327. The chapel is decorated (left side) with frescoes from the life of the Virgin, the principal work of *Taddeo Gaddi* (1332-38). Over the altar a Pietà in marble by *Bandinelli* ('forms without significance and of poorest composition' according to Burckhardt). On the right is the Madonna della Cintola, a fresco by *Bastiano Mainardi*.

The door of the corridor leading to the sacristy is next reached. The SACRISTY (entrance by the first door to the left) contains \*Cabinets and doors with fine intarsia work by *Giov. di Michele* (1440-50). On the wall to the left is a terracotta bust of Christ praying, by *Andrea della Robbia*. On the wall to the right are frescoes of scenes from the Passion, by *Niccolò di Pietro Gerini*; large missals with ancient miniatures. — The CAPPELLA RINUCCINI (separated from the sacristy by a beautiful railing) is adorned with \*Frescoes (scenes from the life of Mary Magdalen and the Virgin) by *Giovanni da Milano* (1365). — At the end of the corridor is the CAPPELLA DE' MEDICI, erected about 1434 by *Michelozzo* for Cosimo the Elder (unlocked by the sacristan; 25-30 c.). By the right wall are a marble ciborium, by *Mino da Fiesole*, and a relief of the Madonna, of the *School of Donatello*. Above the door, Christ between two angels, on the left wall, Madonna (after Verrocchio), and Madonna with saints above the altar, all terracotta reliefs of the *School of the Robbia*. On the left wall also is a Coronation of the Virgin by *Giotto* ('opus magistri Jocti'): — Note the calm kindness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin . . . Let the student mark also how admirably the idea of a heavenly choir is rendered; how intent the choristers on their canticles, the players on their melody, how quiet, yet how full of purpose, how characteristic and expressive are the faces; how appropriate the grave intentness and tender sentiment of some angels; how correct the action and movements of others; how grave yet how ardent are the saints, how admirably balanced the groups (C. & C.). — (The cloisters, which adjoin this chapel, are entered from the Piazza, p. 505.)

CHAPELS BY THE E. WALL. In the 1st CHAPEL on the right are damaged frescoes of the *School of Giotto*, representing the Contest of the Archangel Michael. — The 3RD CHAPEL belongs to the Bonaparte family; monument (l.) of Carlotta Bonaparte (d. 1839) and (r.) that of Julia Clary-Bonaparte (d. 1845), by *Lor. Bartolini*.

We now come to the chapels of the Peruzzi and the Bardi, containing \**Giotto's* principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These fine works were discovered by G. Bianchi in 1853

and have been extensively restored. In the CAPPELLA PERUZZI Giotto has portrayed the life of the two St. Johns: (to the left, beginning at the top) Zacharias at the altar, \*Nativity of the Baptist (with a very fine figure of Elizabeth), \*Dancing of the Daughter of Herodias; (on the right) Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drusiana, and \*Ascension of the Evangelist, whose tomb his disciples find empty. — In the CAPPELLA BARDI (the next), which Mr. Ruskin calls 'the most interesting and perfect little Gothic chapel in all Italy', Giotto depicts scenes from the life of St. Francis of Assisi: (to the right, above), Confirmation of the rules of his order by the Pope, St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Assisi on his death-bed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis flees from his father's house, He appears to St. Anthony at Arles, and his \*Burial (a masterpiece, distinguished by variety of character and harmony of composition). On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of saints, including the attractive form of St. Clara. For a farther discussion of the frescoes in this chapel the reader should turn to Nos. I & III of *Ruskin's* 'Mornings in Florence'.

The CHOIR is adorned with \*Frescoes by *Agnolo Gaddi* (d. 1396), from the legend of the Finding of the Cross; on the ceiling the Evangelist and saints.

In the 4TH CHAPEL (Capella de' Pucci), adjoining the choir on the left: Martyrdom of SS. Lawrence and Stephen, frescoes by *Bernardo Daddi* (1324); over the altar Madonna with saints, a coloured relief in terracotta, by *Giovanni della Robbia*. — The 5TH CHAPEL (San Silvestro) contains frescoes by *Giottino*, Conversion of the Emp. Constantine and Miracles of St. Sylvester; on the N. wall, above the sarcophagus of Uberto de' Bardi, Christ as Judge (retouched), with the deceased kneeling before him; to the right, Fresco of the Entombment.

LEFT TRANSEPT. Above the altar of the central chapel, separated from the end of the transept by a railing, is a Crucifixion, an early work of *Donatello* (executed in competition with Brunelleschi, see p. 531), covered. — At the corner of the transept and left aisle are the monuments of the composer L. Cherubini (born at Florence 1760, d. 1842) and the engraver Raphael Morghen (1758-1833), both by *Fantacchiotti*. On the opposite pillar the monument of the celebrated architect Leon Battista Alberti (1405-72), erected by the last of his family, a marble group by *Bartolini*, unfinished.

LEFT AISLE. \*Monument of Carlo Marsuppini (d. 1455), secretary of state, by *Desiderio da Settignano*, surpassing the tomb of his predecessor Bruni (p. 506) in wealth of ornament (cast in South Kensington Museum). Model of a monument to Donatello, by *Urbano Lucchesi*. Near the entrance, monument of Galileo Galilei (d. 1642), by *G. B. Foggini*. Adjacent, fragments of frescoes (Crucifixion, etc.), of the *School of Giotto*. On the entrance-wall is the monument of the savant Gino Capponi (1792-1876), by *Ant. Bortone* (1884). — In the middle of the nave, near the choir, the marble tomb of John Catrick, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The FIRST CLOISTERS, erected by *Arnolfo di Cambio*, are now usually entered from the Piazza Santa Croce, through a gate to the right of the church. They contain the tomb of Gastone della Torre, patriarch of Aquileia (d. at Florence in 1317), old monuments of the Alamanni, Pazzi, and other families, many coats-of-arms, and modern tombs. In the centre, God the Father, a statue by *Bandinelli*.

Opposite the entrance from the Piazza is the \*CAPPELLA OF THE PAZZI (p. 468), one of the first creations of modern architecture, erected by *Brunelleschi* about 1430, and restored in 1899-1900. The vestibule has a barrel-vaulted roof, supported by columns

connected by a parapet, and interrupted in the middle by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by *Donatello* and *Desiderio da Settignano*. The interior, roofed with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas of the spandrels, representing the four \*Evangelists and twelve Apostles (below), are by *Luca della Robbia*.

The old REFECTORY of the Franciscan convent, on the entrance-side of the cloisters, is opened by the custodian (30-50 c.); it is now fitted up as the *Museo dell' Opera di Santa Croce*. On the rear-wall is a Last Supper, probably by *Taddeo Gaddi*; above, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of SS. Francis and Louis by an inferior hand. The refectory contains also, on the side-walls, two Crucifixions of the *School of Giotto*, a fresco of St. Eustace, erroneously attributed to *Andrea del Castagno*, and an old relief (13th cent.) of the Maries at the Tomb. On the end-wall to the left, a Crucifixion (fresco) by *Michele Ghirlandajo*, formerly on the Porta San Gallo. — The adjoining WINTER REFECTORY contains the Miracle of St. Francis (multiplication of the loaves), a fresco by *Giovanni da San Giovanni*.

The SECOND CLOISTERS, by *Brunelleschi*, one of the finest colonnaded courts of the early Renaissance, are now included in the cavalry barracks in the Corso de' Tintori (adm. only by permission of the officer of the guard).

Leaving the Piazza Santa Croce, we proceed to the S.W. through the Via de' Benci, at the end of which, on the right, No. 1, is the *Palazzo Alberti* (once the residence of Leon Batt. Alberti; restored in 1850), and reach the Ponte alle Grazie (see p. 517).

From the N.E. side of S. Croce, the Via delle Pinzochere leads to the VIA Ghibellina (p. 504), No. 64 in which, at the corner of the Via Buonarroti, is the **Casa Buonarroti** (Pl. G, 6), purchased by Michael Angelo for his nephew Leonardo. Leonardo's son, the poet Michael Angelo Buonarroti the Younger, here founded about 1620 a collection of memorials of his great kinsman, which the last of the Buonarroti bequeathed to the city in 1858. This GALLERIA BUONARROTI contains two early paintings (ca. 1492) and designs by Michael Angelo, besides other works (adm., see p. 464). Catalogue (1886), 50 c.

ROOM I. 16. *Imitator of Giorgione* (more probably a copy after *Titian*?), Conversation-piece; \*12. Battle of the Lapithæ and Centaurs, in relief, an early work by *Michael Angelo*, whose delight in bold movements, defiant attitudes, and the representation of vehement passion is already apparent. Opposite, 1, 2. Portraits of Michael Angelo, by *Giul. Bugiardini* and by *Marcello Venusti*, pupil of Michael Angelo; 5. *Carrand Master* (p. 501), *Pre-della* representing the Legend of St. Nicholas of Bari. — To the left is —

ROOM II, with \*Drawings by *Michael Angelo*. In the lower frames on the walls and in the middle, Architectural sketches. The best drawings in the upper frames are: by the entrance, to the left, Head looking down, in red chalk; in frame 9, First design for the facade of San Lorenzo (p. 526); 12, 13. Studies for the Last Judgment in the Sistine Chapel; \*15. *Madonna* (partly executed in colours). — We return through Room I to —

ROOM III. By the window-wall: 20. Statue of Michael Angelo in a sitting posture, executed by *Ant. Novelli*, in 1620; on the walls scenes from the great master's life, and on the ceiling similar scenes and allegories

by *Jac. da Empoli*, *Crist. Allori*, *Franc. Furini*, and other artists (1620). Exit-wall: Madonna and saints, of which *Michael Angelo* is said to have drawn the design.

Room IV. Family pictures, etc.

Room V (chapel). To the left, '72. Madonna on the Steps, a bas-relief in marble, another early work of *Michael Angelo*.

'In the Madonna on the Steps the traces of his apprenticeship are still very evident. The dignified figure of the Madonna, who is nursing the Child, the flowing drapery, and the corporeal forms recall the powerful women of *Domenico Ghirlandaio*; while the technical execution, with the outlines fading into the background and the gentle raising of the inner planes, suggests the influence of *Donatello*.' — *Springer*.

Opposite, '79. *Daniele da Volterra* (not *Giov. da Bologna*), Bronze bust of *Michael Angelo*.

Room VI. Archives of MSS. of *Michael Angelo* and clay models and autographs of the master (to the left 1, and to the right 10, 'Models of the David, p. 521). — In Room VII is some majolica.

From this point the Via de' Macci leads to the N.E. to the piazza and the church of **Sant' Ambrogio** (Pl. H, 6). Simple inscriptions on the pavement of the church indicate the graves of *Cronaca* (right), *Andr. Verrocchio*, and *Mino da Fiesole* (left). In the Cappella del Miracolo, to the left in the choir, are a Tabernacle by *Mino da Fiesole* (1481) and a large fresco of the Procession of Corpus Christi, the chief work of *Cos. Rosselli* (1486; satisfactory light only in the morning).

The Via Sant' Ambrogio, on the left side of which is a handsome *Synagogue* (*Tempio Israelitico*; Pl. II, 5), leads to the Piazza d'Azeglio (Pl. H, I, 5; omn., see p. 461), with its gardens. — Church of *Santa Maria Maddalena de' Pazzi* and *Archæological Museum*, see pp. 516-511.

#### d. From the Piazza del Duomo to the Piazza dell' Annunziata. Archæological Museum.

Leaving the Piazza del Duomo (p. 477) by the VIA DE' SERVI (Pl. F, G, 4), we pass the *Palazzo Fieschi* (No. 10), on the right (fine windows on the groundfloor), and the *Palazzo Buturlin* (Pl. G, 4; formerly *Pal. Niccolini*), on the left (No. 15), with its handsome court and modern painting. The former was erected by B. Ammanati, the latter by *Domenico*, son of *Baccio d'Agnolo*. We then reach the Piazza dell' Annunziata to the N.E.

The large block of buildings in the adjacent Via de' Pucci is the *Palazzo Pucci* (Pl. F, 4), dating from the 15th cent., but partly rebuilt in the 16th and 17th by *Bart. Ammanati* and *Falconieri*.

In the Via degli Alfani, to the right, a little short of the piazza, rises the former *Camaldulensian* convent of SANTA MARIA DEGLI ANGIOLI (Pl. G, 4), founded in 1295, with an unfinished octagonal Oratory with niches, by *Brunelleschi*. — Opposite (No. 50) is the *Palazzo Giugni*, built by *Ammanati* in 1560, with a fine portal and court.

At the left corner of the PIAZZA DELL' ANNUNZIATA (Pl. G, 3, 4)



is (No. 1) the *Palazzo Riccardi-Mannelli*, a brick edifice with ornamentation in stone of Fiesole, erected by Bern. Buontalenti in 1565. The piazza is embellished with two baroque fountains by *Pietro Tacca* (1629), and the *Equestrian Statue of the Grand-Duke Ferdinand I.*, by *Giovanni da Bologna* (his last, but not his best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640.

On the S.E. side of the piazza rises the **Spedale degli Innocenti**, or *Foundling Hospital* (Pl. G, 4; adm. on week-days 1-6 p.m.), the initial work of Renaissance architecture, begun in 1419 by *Brunelleschi*, continued after 1427 by his pupil *Francesco della Luna*, and completed in 1451, at the expense of the Guild of Silk Weavers. The medallions with charming \*Infants in swaddling clothes, between the arches, are by *Andr. della Robbia*. To the left in the court, over the door leading to the church of **SANTA MARIA DEGLI INNOCENTI**, is a good Annunciation by *Andrea della Robbia*. The interior contains an altar-piece (covered), the \*Adoration of the Magi, by *Domenico Ghirlandaio* (1488). On the right side of the court is the entrance to a small picture-gallery (*Piero di Cosimo*, etc.; Relief of the Madonna by *Luca della Robbia*). — Opposite the Spedale is the hall of the *Servi di Santa Maria* brotherhood, erected by *Antonio da Sangallo the Elder* and *Baccio d'Agnolo* (1518).

The church of the \***Santissima Annunziata** (Pl. G, H, 3), on the N.E. side of the piazza, was founded in 1250 on the site of the Romanesque church of *Santa Maria della Pace*, and has since been altered and redecorated by *Michelozzo* (1444-60) and others. Michelozzo's handsome portico was rebuilt by *Caccini* in 1601. The first door on the left leads to the old *Servite* monastery and the cloisters, that in the centre to the church, that on the right to the chapel of the Pucci, founded in 1300, and restored in 1615.

The ANTERIOR COURT is adorned with \*Frescoes by *Andrea del Sarto* and others, which are now protected from the weather by a glass colonnade (opened by the sacristan; 30-50 c.). To the left of the entrance to the church: Adoration of the Shepherds, by *Alessio Baldovinetti* (1460); Investiture of Filippo Benizzi, founder of the order, by *Cosimo Rosselli* (1476). Then to the left follow five \*Frescoes by *Andrea del Sarto*: San Filippo clothing the sick (beside it, bust of Andrea, by *G. Caccini*); Gamblers struck by lightning while mocking S. Filippo; Cure of a possessed woman; Dead man raised to life by the corpse of S. Filippo; Boy healed by the saint's robe. 'Carried away by his feeling for harmony of colour, and charmed whenever he could realize a vague and vaporous twilight of tone (see especially the Death of the Saint), Andrea was unable to combine that appearance with absolute neutral contrasts . . . but the balance was almost restored by the facility with which he obtained transparency, gay colours, and smoothness in the melting of tints into each other'. — *C. & C.* — These paintings were executed by A. del Sarto while still young (ca. 1510); he appears as a finished master in the \*Frescoes on the other side: \*Arrival of the Magi, executed with a still more running hand (than the following) but with less chastened sentiment, the figures characterised by a self-confident swing (*C. & C.*), and the \*\*Nativity of Mary, painted in 1514 'on the highest level ever reached in fresco'. In the right foreground of the former, facing the spectator, is a portrait of Jac. Sansovino, while the



painter himself is shown pointing towards the front. The dignified woman in the centre of the other fresco is Lucrezia del Fede, A. del Sarto's wife. — The remaining frescoes are by Del Sarto's contemporaries and pupils: *Franciabigio*, Nuptials of Mary (1513), damaged by the painter himself in his cholera at its premature uncovering by some of the monks; *Pontorno*, \*Visitation (1516); *Rosso*, Assumption (1517).

The Interior is adorned with a large ceiling-painting of the Assumption by *Ciro Ferri* (1670). To the left, before the 1st chapel, under a kind of canopy of later date, is the *Cappella della Vergine Annunziata*, erected in 1448-52 by *Pagno di Lapo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver, gold, and gems by the Medici; it contains a 'miraculous' picture of the Virgin, a fresco of the 13th century. — 3rd Chapel. Copy of *Michael Angelo's* Last Judgement (behind it a fresco by *Andr. del Castagno*, St. Jerome) and frescoes by *Al. Allori*. — 5th Chapel, *Pietro Perugino*, Assumption. — The large ROTUNDA OF THE CHOIR is peculiar, though its effect has been somewhat marred by the later baroque decorations. It was begun in 1451 by *Michelozzo* and completed in 1470-76 from designs by *Leon Battista Alberti*. To the left at the entrance is the monument of *Angelo Marzi-Medici*, by *Francesco da Sangallo* (1546). In the 3rd chapel is a Madonna with saints, by *Pietro Perugino* (injured). The 5th chapel contains a crucifix and six reliefs from the Passion by *Giovanni da Bologna* and his pupils, with the monument of the former. — Over an altar to the left in the right transept is a Pietà by *Baccio Bandinelli*, who is buried beneath it.

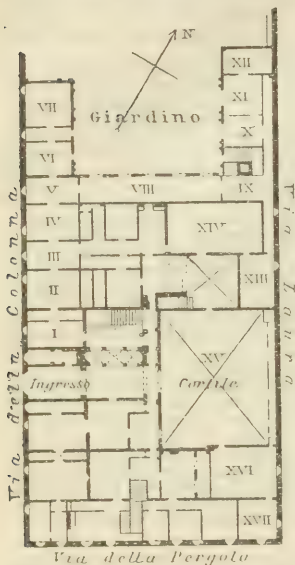
A door in the left transept leads to the Cloisters. Adjoining this door, on the outside, opposite the entrance from the street, is a \*Fresco by *Andrea del Sarto*, the Madonna del Sacco (1525), remarkable for the calm and dignified composition, and the beauty of the colouring, which is still discernible in spite of its damaged condition. On the same side is the entrance to the chapel of the guild of painters (*Cappella dei Pittori* or *di San Luca*; closed), adorned with sculptures by *Montorsoli* (1536) and a fine fresco, Madonna and saints, an early work by *Pontorno*, and containing the tomb of *Benvenuto Cellini*. — In the Second Cloisters (opened by the sacristan), to the left, is an admirable terracotta statue of John the Baptist, by *Michelozzo*.

The Via della Sapienza leads hence to the Piazza San Marco (see p. 518).

In the *Palazzo della Crocetta* (Pl. H, 4), Via della Colonna 26, a straggling building erected in 1620, are the \***Museo Archeologico** and the COLLECTION OF TAPESTRY (director, *Cav. Milani*; adm., see p. 464). Most of the objects have explanatory labels. Catalogue for the Etruscan Topographical Museum in preparation; old catalogue for the Egyptian Museum, by *Schiaparelli*, in the second room.

On the GROUND FLOOR is the **Etruscan Topographical Museum**, formed in 1897. — Rooms I-III. TOMBS OF VETULONIA, the present *Colonna* (8-6th cent. B.C.). — Room 1, entrance-wall: tomb containing a skeleton; above, a plan of Vetulonia. Also relics of fire-tombs, urns in the form of huts (in the middle), cinerary urns, and slabs for roofing the tombs (left wall). — Room 2 contains remains from circular graves (7-6th cent.). In the middle are remains of a bronze receptacle for the bones, with silver reliefs (model beside it); bronze ship (object unknown). Entrance-wall, to the right, bronze articles; to the left, beautiful gold bracelets in filigree work (from the East), amber chain. Rear-wall: silver cup, Greek weapons, ornaments for horses. Exit-wall: silver beaker, of Oriental manufacture; vessels of various kinds, fragments of silver ornaments. — Room 3. Articles from tumuli (7-6th cent.). To the right, remains of primitive statues in soft sandstone, copies of embossed bronze figures. In the middle, remains of beautiful gold ornaments (imported). Entrance-wall: Coins from Vetulonia and Populonia (Pupluna).

Room IV. **VOLSINII** (*Orvieto* and *Bolsena*, to which the community was transferred after the destruction of the mother-town in B.C. 280). In the middle, stele with inscription. The cabinets by the rear-wall hold the contents of three graves: to the right, large bronze urn; in the middle, remains of an ivory casket, vase with the feats of Theseus by the Athenian painter *Kachrylion*, the oldest Panathenæic prize amphora but one (Athena and youth with fillet); to the left, bronze armour. — To the right of the window, fine mould for acroteria (adjacent a plaster-cast).



Room V. **CORTONA** AND **AREZZO**. To the left of the entrance, vases from Cortona. — To the right of the entrance, fragments of red-glazed pottery (Aretine vases); two perfect vases and two moulds in the glass case in front of the window (dance and banquet). — To the left of the entrance, four bronze candelabra.

Room VI. **CLUSIUM** (*Chiusi*). Entrance-wall: cinerary urns with portrait-like heads. To the left are two very realistic tomb-statuettes of women. — The glass-case in front of the window contains death-masks of clay and bronze. — Rear-wall: two large urns, one with a man and woman (with gold ornaments), the other with a man and a winged *Parca*; between, chair with urn and table of bronze, vases, etc., from a warrior's tomb.

Room VII. **VASES FROM CLUSIUM**.

The vases of black clay (*bucchero*) are of native manufacture (comp. the Room of the *Bucchero* Vases on the 1st floor); those with painted figures are mostly importations from Greece. — We return to R. V and pass thence to the left into —

Room VIII. **LUNA** (*Luni*; p. 113). By the side-wall, remains of three temple pediments in terracotta (to the right and in the centre, groups of gods; to the left, Destruction of the *Niobidæ*), of the 2nd cent. B.C.

Room IX. **FALERII** (*Civita Castellana*). To the right, archaic vases and bronzes down to the 5th cent. B.C.; to the left, of the 4th and 3rd cent. B.C. When this and the following rooms are closed, the keys may be obtained at the director's office. — The corridor leads to the left to —

Room X. **TUSCANIA** (*Toscanello*). Sarcophagus-figures. By the entrance: tomb-statue of a woman.

Room XI. **VISENTIA** (*Bisenzio*). Vases and bronzes.

Room XII. **TELAMON** (*Talamone*). Opposite the entrance, remains of a temple-pediment of terracotta (*Amphiaraus* and *Adrastus*). In the middle, good replica of an archaic statuette of *Artemis* at *Naples* (cast to the left). — We return through R. IX to —

Room XIII. **TARQUINII** (*Corneto*). By the walls, slabs with reliefs resembling metal-work. — In the middle, sarcophagus, with banquets on the sides and genii on the ends.

Room XIV. **VULCI**. In the middle, sculptures from the tombs of *Vulci*. — Left end: remains of a terracotta pediment, with a relief of *Dionysus* and *Ariadne* (comp. the urn to the left). — In the wall-cases: remains from other necropoles in the district of *Vulci*. — We now pass through the small court into the large court.

Court XV. FLORENTIA. Relics of the Roman Florence (from temples, thermæ, streets, and gates).

Room XVI has other remains of the thermæ of Florence.

Room XVII. FLORENTIA-FÆSULÆ. Cinerary urns, cippi, and steles from the earliest days of Florence (Italic) and Fiesole (Etruscan).

The GARDEN (beside R. VIII) contains reproductions of the various forms of Etruscan tombs (apply to one of the attendants; adm. every 1/2 hr.).

On the FIRST FLOOR to the left is the Egyptian Collection, to the right the older portion of the Etruscan Museum (founded 1871).

**Egyptian Museum.** I. HALL OF THE GODS. At the door, Small ensigns, used in battle; small votive pyramid (15th cent. B.C.). — Entrance-wall: Mummies of ibises, hawks, and cats; images of sacred animals. In the other cases are statuettes of gods, amulets, scarabæi, etc. — By the 2nd window is a table for votive gifts to the dead. — In the centre: the Goddess Hathor suckling King Horemheb, a statue from Thebes (15th cent. B.C.), found near Santa Maria sopra Minerva at Rome. To the left of the exit, mummy of an ape; to the right, fragment of a statue of the god Bes, in limestone.

II. HALL OF INSCRIPTIONS. To the left, by the walls: Sepulchral reliefs from the ancient empire. Porphyry bust, fragment of a colossal statue of a king (ca. 3300 B.C.). Under glass: Wooden statuettes of two female slaves making bread (Memphis, ca. 3300 B.C.). Beside the columns: Statues of the high-priest Ptahmes from Memphis (15th cent. B.C.), the first in quartzite. — In the centre: Limestone sarcophagus and various remains of frescoes. By the walls, Sepulchral reliefs and inscriptions (16th to 6th cent. B.C.); in the case by the entrance-wall, reliefs with representations of animals, and the statue of a deceased woman (ca. 1600 B.C.); on the opposite wall: Funeral rites (14th cent. B.C.); Artisans (16th cent. B.C.); Seti I. receiving the necklace from the goddess Hathor, a large coloured relief in limestone (15th cent. B.C.); Coloured relief of Ma, the goddess of truth; fragment of a relief, with four scribes (16th cent. B.C.). — In the case by the window: Fresco from a tomb at Thebes (16th cent. B.C.), representing two Asiatic princes bringing tribute of gold and ivory. — At the door (right), the minister Uahabra, fragment of a statue from Saïs (6th cent. B.C.; found near Santa Maria sopra Minerva at Rome).

III. LARGE HALL OF MUMMIES. By the window-wall, to the left, case with mummy-ornaments. — To the right, Mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines. — No. 21. of the papyri contains a representation of the judgment of the dead. — We now pass through the door to the left, at the opposite end of the room, into —

IV. SMALL HALL OF MUMMIES (with painted mummy-cases), and —

V. ALEXANDRIAN HALL (specimens of Hellenistic art in Egypt). In the middle, two mummies of the 2nd cent. A.D. — In the cases: Mummy of a child, with the head exposed; portrait of a woman from a mummy-coffin of the 2nd cent. A.D.; specimens of textile industry, etc. — We now retrace our steps through Rooms III and II, and enter —

VI. HALL OF SEPULCHRAL AND DOMESTIC OBJECTS. By the entrance wall: Vessels from Memphis and Thebes; small jar with lid of the Mycæan period (imported); remains of eggs, fruit, etc. — Window-wall: Vessels of metal and glass (the latter imported). — Exit-wall: Alabaster vessels bearing the names of kings (c. 3000 B.C.); painted vessels. — Last Wall: Chairs, baskets, etc. — In the middle: Rings, keys, remains of enamelled vessels, remains of plants, etc.

VII. ROOM OF THE CHARIOT. In the middle, \*War Chariot, found in a Theban tomb of the 14th cent. B.C. — Entrance-wall: Textile goods, baskets, harp. — Rear-wall: Bast shoes, ornaments, mirrors, basket, comb, vase with black pigment for the eyebrows. Exit-wall: Weapons, etc. — The door in front leads to the —

**Etruscan Museum.** VIII. ROOM OF THE BUCCHERO VASES (p. 512). Case 1: Earliest ware; period of the hut-urns; Italic bucchero. — Cases 2 and 3 illustrate the gradual development of the art. — Cases 4 & 5: Vases from

W. Etruria, showing Greek influence, with stamped friezes (6th cent. B.C.). — Cases 6-9: Vases from Chiusi, showing Oriental influence (6-5th cent. B.C.); applied bas-reliefs, baroque forms. — Cases 10-12 illustrate the gradual decay. — We next pass through R. IX. to the —

X. BRONZE ROOM. In the middle, fragments of large bronze figures, found at the springs of Chianciano. — Below the window, bronze mirrors with engraved design. — Cases 1 & 2:

Candelabra, cists, etc. — Case 3: Rings, scrapers, razors, needles, etc. — Cases 5-7: Weapons. In Case 5: 405. Helmet with engraved design, found at Verona (6th cent.); in Case 7: 407. Helmet of Corinthian form; 406. Etruscan helmet, found at Cannæ (battle B.C. 216). — Case 8: Articles of the 4th & 3rd cent. B.C., from Telamone. — Case 9: Objects from Todi (3rd cent.). — Case 10: Iron weapons. — Case 11: \*69. Silver vessel.

XI. ROOM OF THE CHIMÆRA. In the middle: \*Chimæra, an early Greek work of the 5th cent. B.C., found at Arezzo in 1554. — In the corners: Athena, also found at Arezzo, after an original of the school of Praxiteles (4th cent. B.C.); \*Statue of an Orator, the so-called 'Aringatore', of the latest period of the Roman republic, found at the Trasimene Lake in 1566. — Case 5: Mirrors and mirror-cases, the case in the middle especially fine. — In the table-cases are mirrors and objects in bone, including a statuette of a pygmy with a crane. — On the cases: Statuettes, those to the right archaic, those to the left more developed; among the latter, a standing Hermaphrodite. — In the first glass-case: Objects found in a tomb-chamber at Chiusi (5th cent. B.C.); the bronze rim of the brazier, with its

three Sileni, is a Greek work of the 6th cent. B.C. — In the second glass-case: at the top, 1. Youth with horse; 2. Athena, after a Greek original of the 5th cent. B.C.; below, 12. Vertumnus, the Italic god of harvest (6th cent. B.C.); 14. Hercules; 16. Bust of a Roman boy. — We now return to Room IX.

IX, XII, XIII. ROOMS OF THE VASES. In Room IX, on the column at the window: situla of bronze, with a low relief of Hephestus brought back to Olympus by Dionysus (3rd cent. B.C.); situla of silver, with engraved design, a Phœnician work of the 7th cent. B.C.; leaden tablet from Magliano, with an Etruscan ritual inscription (3rd cent. B.C.). Case 1: Earliest vases, without glaze, most of them Italic. Cases 2 & 3: Corinthian vases (7-6th cent. B.C.), with a few Italic imitations. Case 4: Black-figured vases of the 6th cent. B.C. (none Attic). — Room XII. Case 1, in the middle of the room, contains Corinthian vases. Cases 5-10: Large Attic vases, with black figures, for water, wine, and oil (6th cent. B.C.). Cases 11 & 12: Black-figured tazze and crateræ. The central case on the floor of the room contains a potsheerd of Chalcidian origin (below); above, Pyxis by the painter *Nikosthenes*. At the top is the \*François Vase (so named from its finder), a cratera by the Attic painter *Klithias* (6th cent. B.C.). In 1900 this vase was shattered by a miscreant, but it has been pieced together again. It is decorated with (first section) the Calydonian Hunt, Theseus and Ariadne





triumphing after the death of the Minotaur; (2nd section) Funeral games in honour of Patroclus, Lapithæ and Centaurs; (3rd section) Marriage of Peleus and Thetis; (4th section) Death of Troilus, Dionysus and Hephaestus in Olympus; (5th section) Figures of animals; (6th section, at the foot) Battle of pygmies and cranes; (on the handle) Artemis, Ajax with the body of Achilles, and demons of battle. The next detached case contains (at the top) a beautiful white-ground vase, with a coloured representation of Aphrodite and two Amoretti in the interior. Cases 13-15: Red-figured tazze (5th cent.). Cases 16-19: Large and small vessels of diverse kinds. In the passage are two fine Apulian amphoræ. The cases by the window-wall contain Etruscan imitations. — Room XIII. Cases 22-28: Vases from Apulia, Lucania, and Campania (4th-3rd cent. B.C.). Case 29: Silver-plated and gold-plated vases with reliefs, from Volsinii (p. 512; 3rd-2nd cent. B.C.). — We now return to Room XII and pass to the left into the —

XXI. ROOM OF THE SARCOPHAGI. To the left, under glass: \*Terracotta sarcophagus from Chiusi, with abundant traces of painting and figure of the deceased on the bed (2nd cent. B.C.). — By the wall behind: stone door of a tomb; cinerary urns in the form of houses; part of a pediment. — By the exit: Two cinerary urns in the form of seated figures. — In the centre: Head of a warrior from the Necropolis of Volsinii (5th cent. B.C.); sarcophagus of peperino (5th cent. B.C.).

XXII. ROOM OF THE CINERARY URNS. Extensive collection of Cinerary Urns with mythological designs in relief, arranged according to subjects (Etruscan works after Greek models). In the centre: \*Alabaster sarcophagus from Corneto, with a painting of a battle of Amazons (4th cent. B.C.). — We return to Room XII and pass through the next door to the right into the —

XVIII. ROOM, with archaic vases and terracottas from Cyprus (right wall). — To the left is the —

XIX. ROOM OF THE CAMEOS AND INTAGLIOS. Drawers beneath the intaglios contain casts. In the 1st Case, to the left of the first window, the cameo No. 3 (red numbers), with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the artist (*Protarchos*); 9. Cupid tormenting Psyche; 31. Nereid on a hippocampus. — 2nd Case: 33. Judgment of Paris; 51. Zeus of Dodona; 63. Hercules and Omphale. — 3rd Case: 86. Youthful Augustus; 100, 101. Tiberius. — 4th Case: 148. Wounded stag. — 5th Case (by the second window): 28 (black numbers), Apollo; 54. Hercules and Hebe, with the name of the artist (*Teukros*); 72. Satyr and child. — 6th Case: 101. Mourning Cupid; 145. Apollo. — 7th Case: 176 (red numbers), Bacchante; 185. Plato; 190, 191. Leander (?). — 8th Case: Chiefly portrait-heads. — By the third window is the collection bequeathed by Sir William Currie to the Uffizi in 1863. Case 1: 5. Hermaphrodite; 20. Dancing satyr. — Case 2: 46, 50. Fine heads. — Case 3: 106. Ajax and Achilles. — The revolving glass-case by the second window contains a Head of Alexander the Great in rock-crystal, and the signet-ring of Augustus, found in the mausoleum of the emperor at Rome. — In the cabinets beside the first window are specimens of Phœnician and Roman glass, mostly found in Etruria; in the cabinet to the left note the small Phœnician amphora, from Tharros in Sardinia. — Beside the second window are tasteful Etruscan gold ornaments. — In the other cabinets is a valuable collection of Florentine and foreign coins. — We now return to Room XIII and cross the lobby to the —

XVI. ROOM OF THE SMALL BRONZES (this and the following room are not always open). In Case 4 by the entrance-wall: Silver shield of Ardar, the Alan (5th cent. A.D.). — By the left wall, in Case 1 are statuettes: Tyche, tutelary deity of Antioch; Wrestler; Serapis; Amazon, after a statue by Polyclethus; Sleeping Erinyes; Zeus, a Greek original of the 5th cent. B.C. — In Case 2, by the right wall: Statuettes of Hercules, Aphrodite, and Hephaestus (nude; restored wrongly with a sickle). Also, two Roman inscriptions.

XVII. ROOM OF THE IDOLINO. In the middle, on a revolving stand: So-called \*Idolino, an honorary statue of a young athlete, a Greek original



of the 5th cent. B.C., found at Pesaro in 1530; the base dates from the 16th century. — By the rear-wall, to the right: \*Torso of a youth, a Greek original of the end of the 6th cent. B.C.; to the left, fine horse's head. Also, four Greek portrait-heads (7. Sophocles; 8. Homer).

Ascending the staircase from Room XVI to the second floor, we enter the **GALLERIA DEGLI ARAZZI** (tapestry). English catalogue (1891), 2 fr.

The first rooms contain ancient woven and embroidered stuffs of the 14th (Life and Coronation of the Virgin, in the second room) and 15th cent., and fine specimens of velvet, gold-brocade, and damask of the 16th, 17th, and 18th centuries. — Then come the **Arazzi**, the produce of the Florentine tapestry-factory which was founded in 1545 under Cosimo I. by Nicolaus Karcher and Jan van Roost of Brussels, and which prospered and fell with the house of Medici. The word *Arazzi*, like the English *Arras*, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry-manufacture; the French term '*Gobelins*' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by *Bronzino* (Nos. 117, 122, 123), *Salviati* (Nos. 111, 118-120), *Bacchiacca* (Nos. 13-19, 20-23), *Allori* (Nos. 26, 28, 33, 49), *Stradano*, *Poccelli*, and others. The imitation of painting in tapestry was carried to an extreme in the 17th cent. by *Pierre Fèvre* of Paris, in whose hands the decorative character of the produce deteriorated (Nos. 24, 25, 31, 37, 39-43, 92, 99, 112-116, 124, History of Esther, 75-80). The manufactory was closed in 1737. — Here also are some German tapestries of the 15th cent. (David and Bathsheba, 60-65), and some from the Netherlands of the 15th (No. 66) and 16th cent. (Nos. 71-74, 88-90, Henri III and Catharine de' Medici, 67-69).

In the same street, at the corner of the *Via di Pinti*, is situated the church of **Santa Maria Maddalena de' Pazzi** (Pl. H, 5). The graceful anterior court was designed by *Giuliano da Sangallo* (1479); the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by *Cosimo Rosselli* (1505); the richly decorated chapel of the high-altar is by *Ciro Ferri*, the altar-piece by *Luca Giordano*. — In the *Via della Colonna*, No. 1 (third door), is the entrance to the chapter-house of the monastery belonging to the church (now carabinieri barracks) with a large \*Fresco by *Perugino* representing the Crucifixion, with SS. Mary and Bernard and SS. John and Benedict at the sides (ca. 1495). Adm., see p. 464.

In the *Via di Pinti*, No. 62, farther to the N.E., is the *Palazzo Panciatichi-Ximenes* (Pl. H, I, 4), erected by *Giuliano da Sangallo* in 1490, and enlarged in 1620 by *Gherardo Silvani*.

The *Via di Pinti* ends at the *Porta a Pinti* (Pl. I, 4), just outside of which is the *Protestant Cemetery*, with the graves of Mrs. E. B. Browning, Mrs. Duveneck, W. S. Landor, Arthur Clough, Theodore Parker, etc.

For the neighbouring *Piazza d'Azeglio*, see p. 509. — To the *Piazza Santa Maria Nuova* and the *Piazza del Duomo* by the *Via della Pergola*, see p. 483.

e. From the Piazza del Duomo to the Piazza San Marco and Piazza dell' Indipendenza by the Via Cavour.

The VIA DE' MARTELLI (Pl. F, 4), beginning at the Baptistry, and its continuation, the wide VIA CAVOUR (Pl. F-H, 3, 2; formerly *Via Larga*), together form the most important thoroughfare in the N. part of the city.

At the corner of the Via de' Martelli and the Via de' Gori rises the church of **San Giovannino degli Scolōpi** (i.e. of the Padri delle Scuole Pie; Pl. F, 4), erected in 1352, remodelled after 1579 by *B. Ammanati*, completed in 1661 by *Alfonso Parigi*, and in the possession of the Jesuits from 1557 to 1775. The church contains pictures by *Allori*, *Franc. Currado*, etc.

Opposite, to the right, at the beginning of the Via Cavour, is the *Palazzo Panciattichi* (Pl. F, 4), built about 1700 by Carlo Fontana, with a relief of the Madonna by Desiderio da Settignano at the corner.

The adjoining building on the left, which has been in possession of the government since 1814 and is now occupied by the prefecture, is the old palace of the Medici, generally called after its later owners the **\*Palazzo Riccardi** (Pl. F, 3, 4). It was erected about 1435 under Cosimo Pater Patriæ by *Michelozzo*, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Cosimo's grandson Lorenzo il Magnifico was born on Jan. 1st, 1449, and here he maintained his brilliant establishment. Lorenzo's sons Piero, Giovanni, and Giuliano also first saw the light within its walls. Giulio, Ippolito, Alessandro, and Cosimo I. de' Medici (the last till 1540; comp. pp. 472, 538) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the Grand-Duke Ferdinand II. to the Riccardi family, who extended it considerably to the N. in 1714, enclosing within its precincts the *Strada del Traditore*, where Duke Alessandro was assassinated by Lorenzino de' Medici in 1537. The original structure, however, is still in great part recognisable, particularly its beautiful court and the staircases.

An imposing gateway leads to the Court, surrounded by arcades, ancient busts, sarcophagi, Greek and Latin inscriptions from Rome, etc. The sarcophagus in the S.W. corner, with the representation of the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, an ancestor of the family who was Gonfaloniere in 1299. The relief-medallions above the arcades, copied from antique gems, are by *Donatello*.

The first staircase on the N. (right) side leads to the private CHAPEL of the Medici (adm., see p. 464), embellished with 'Frescoes by *Benozzo Gozzoli*, painted about 1459-63, representing the journey of the Magi, with numerous portraits of the Medici. Benozzo 'shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country'. — C. & C. — On the window-walls are charming 'Angels in the garden of heaven, of ad-

mirable design. — The altar-piece, an Adoration of the Magi by *Fra Filippo Lippi*, is now in Berlin, but there is a reproduction of it in Sant' Apollonia (p. 525).

The second staircase on the right (*Ingresso agli Uffizi della Reale Prefettura*) leads to the GALLERY (adm., see p. 464), a sumptuous apartment, with a ceiling-painting by *Luca Giordano*, representing the Medici as gods of light among the deities of Olympus (1684).

At the back of the palace, Via de' Ginori 4, is the entrance to the BIBLIOTECA RICCARDIANA, founded about 1600 by *Riccardo Riccardi*, and purchased by the state in 1812. The collection comprises about 30,000 vols. and 3800 MSS., including a Virgil illustrated with miniatures by *Ben. Gozzoli* and several MSS. by *Dante*, *Petrarch*, *Machiavelli*, *Galileo*, etc. Admission, see p. 464.

The *Palazzo Ginori* (Pl. F, 3), Via de' Ginori 13, was built by *Baccio d'Agnolo*.

Farther on in the Via Cavour (No. 45; left) is the *Biblioteca Marucelliana* (Pl. G, 3; adm., see p. 464), founded in 1703 by *Francesco Marucelli*, containing ca. 150,000 vols. (numerous works on the history of art), 1500 MSS., and a fine collection of engravings.

Farther on, to the right, opens the PIAZZA SAN MARCO (Pl. G, 3), which is adorned with a bronze statue of *General Fanti* (d. 1861), by *Pio Fedi* (1872). — On the N.E. side of this piazza rises **San Marco**, an old monastic church, founded in 1290, several times rebuilt (once by *Giov. da Bologna*), and provided with a façade in 1780.

INTERIOR. Entrance-wall: *Pietro Cavallini* (a pupil of *Giotto*), The Annunciation, a fresco; over the central door, *Giotto*, Crucifixion. RIGHT WALL, 2nd altar: \*Madonna with six saints, by *Fra Bartolomeo* (1509; injured); 3rd altar: Early-Christian mosaic from Rome (modernized). — In the SACRISTY (erected by *Michelozzo*, 1437) a recumbent statue of St. Antoninus (p. 519) in bronze, by *Portigiani*. — In the left transept, the CHAPEL of ST. ANTONINUS; architecture (ca. 1588) and statue of the saint (above the entrance-arch) by *Giovanni da Bologna*; the six statues of other saints are by *Pietro Francavilla*. Frescoes, representing the burial of the saint, by *Passignano*. — This church contains (between the 2nd and 3rd altars of the left wall) the tombs of the celebrated scholar *Giovanni Pico della Mirandola* (p. 376), who died in 1494 at the age of 31, and of the learned poet *Angelo Poliziano* (1454-94; p. 470).

Adjacent to the church is the entrance to the once far-famed \***Monastery of San Marco** (Pl. G, 3), suppressed in 1867, and now restored and fitted up as the *Museo di San Marco* (adm., see p. 464; catalogue, 1869, 1½ fr.). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo the Elder to the Dominicans, who were favoured by the Medici. In 1437-43 it was restored in a handsome style from designs by *Michelozzo*, and shortly afterwards it was decorated by *Fra Giovanni Angelico da Fiesole* (1387-1455) with those charming \*Frescoes which to this day are unrivalled in their portrayal of profound and devoted piety. The painter *Fra Bartolomeo della Porta* (1475-1517) was a monk in this monastery from 1500, and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 468) also once lived here.

The FIRST CLOISTERS, which are entered immediately from the street, contain a fresco by *Poccetti* in the 5th lunette to the right of the entrance,

showing the original façade of the cathedral (comp. p. 479), and four other lunettes with frescoes by *Fra Angelico*: to the left of Poccetti's fresco, over the entrance to the 'foresteria', or apartments devoted to hospitality, 'Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined': C. & C.); over the door of the refectory, Christ with the wound-prints, the head of elevated beauty and divine gentleness; over the door to the chapter-house (see below), St. Dominic with the scourge of nine thongs (damaged); farther on, over the door to the sacristy, St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his finger on his lips. To the right of the last is a fifth fresco by *Fra Angelico*, Christ on the Cross, with St. Dominic. — The second door in the wall opposite the entrance leads to the CHAPTER HOUSE, which contains a large 'Crucifixion (Christ between the thieves), surrounded by a group of twenty saints, all lifesize, with busts of Dominicans below, by *Fra Angelico*. The sympathetic grief of the saints is most poignantly expressed.

The door in the E. corner of the cloisters leads to a vestibule, containing photographs of *Fra Angelico*'s paintings, beyond which is the GREAT REFECTORY. The back-wall of the latter is adorned with the so-called 'Providenza (the brothers and St. Dominic seated at a table and fed by two angels), and a Crucifixion by *Giov. Ant. Sogliani*.

The door to the left of the chapter-house leads to the SECOND CLOISTERS, which, with the rooms on the right, accommodate the architectural fragments (chiefly mediæval), coats-of-arms, inscriptions, sculptures, and frescoes removed from the demolished palazzi of the Centro (p. 471). — To the right of the passage is the SMALL REFECTORY, containing a Last Supper by *Dom. Ghirlandajo*. — Adjoining is the staircase to the upper floor.

UPPER FLOOR. The corridors and the adjacent cells are adorned with a succession of frescoes by *Fra Angelico* and his pupils. In the 1st CORRIDOR, immediately opposite the staircase, the Annunciation, a work of very tender feeling; to the left of the entrance, Christ on the Cross, with St. Dominic. — In the CELLS: 3rd (to the left), Annunciation; 6th, Transfiguration; opposite, in the corridor, Madonna enthroned, with saints; S. The two Maries at the Sepulchre: 9. 'Coronation of the Virgin, whose humble joy is beautifully depicted. The LAST CELLS in the adjoining corridor were once occupied by *Savonarola*. In No. 12 are a bronze bust of *Savonarola* by *Dupré*, a copy of an old picture representing his execution (original at the Palazzo Corsini, p. 531), and three frescoes by *Fra Bartolomeo*: Two Madonnas, and, on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery). The bust of Girol. Benivieni, by *Giov. Bastianini* (d. 1868), is a deceptive imitation of Florentine early-Renaissance sculpture. Cell No. 13 contains a portrait of *Savonarola* by *Fra Bartolomeo*, and autographs, No. 14 his crucifix. — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonine* (Ant. Pierozzi: d. 1459), Archbishop of Florence for 14 years. — Opposite is the LIBRARY, the first public library in Italy, built by *Michelozzo* in 1441 for Cosimo de' Medici, who presented it with 400 MSS. collected by Niccolò Niccoli. The glass-cases in the middle contain ritual books, with miniatures by *Fra Benedetto*, the brother of *Angelico*, and other artists of the 15th century. — On the other side of this corridor are TWO CELLS (Nos. 33, 34), near those of St. Antonine, and containing three small easel pictures by *Fra Angelico* ('*Madonna delle Stelle*', 'Coronation of the Virgin, and 'Adoration of the Magi on the Annunciation'). The LAST CELL on the right, embellished with a fine Adoration of the Magi, al fresco, by *Fra Angelico*, is said to be that which Cosimo Pater Patriæ caused to be fitted up for himself, and where he received the Abbot Antoninus and *Fra Angelico*; it contains his portrait by *Pontorno* and a terracotta bust of St. Antonine.

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, occupies part of the monastery. Its



great dictionary of the language, begun in 1843, is still only about half finished.

On the S.E. side of the piazza, at the corner of the Via della Sapienza (leading to the Piazza dell' Annunziata, p. 510), lies the *Reale Istituto di Studi Superiori* (entr. Piazza S. Marco 2), the first floor of which contains the *Indian Museum*, founded in 1886 (adm., see p. 464; catalogue 60 c.), and *Mineralogical and Geological Collections*. — This building is adjoined on the N.E. by the *Botanical Garden* (Pl. H, 3; entr., Via Lamarmora 6), founded by Cosimo I. in 1543, usually called the *Giardino de' Semplici*.

The quiet Via Ricasoli leads from the S. angle of the Piazza di S. Marco to the Piazza del Duomo. No. 52 in this street is the entrance to the **Accademia di Belle Arti** (Pl. G, 3; very cold in winter), containing the \***GALLERIA ANTICA E MODERNA**, founded in 1783. Admission, see p. 464; catalogue (1901), by the curator *E. Pieraccini*, 2 fr.; general director, *Dr. Carr. Ricci* (p. 484). The building was originally the *Ospedale di San Matteo*. — The collection of ancient masters contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian (especially Florentine) art during the 14-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (Room I, No. 103, etc.) and *Fra Angelico's* Life of Christ (Room VII, No. 233) are merely to be regarded as supplementary to the much more important labours of these two great masters in the department of fresco-painting; the Last Judgment (Room VII, No. 266) and the Descent from the Cross (Room I, No. 166), however, afford a good idea of Fra Angelico's works. The excellent narrative-painter *Francesco Pesellino* (Room V, No. 72) appears here as the heir of *Masaccio*, who is by no means well represented in this gallery (Room V, No. 70). *Filippo Lippi's* Coronation of the Virgin (Room IV, No. 62), with a portrait of himself, belongs to his later period. In this work the master obviously aims at sensuous beauty in his female forms; he departs from the strictly ecclesiastical style and borrows various effects from the province of sculpture. *Verrocchio's* Baptism of Christ (Room V, No. 71), which, according to Vasari, was finished by his pupil *Leonardo da Vinci*, betrays a certain crudity in the figure of the Baptist, while the landscape and the two angels distantly recall Leonardo's technical skill and sense of form. *Sandro Botticelli's* Spring (Room V, No. 80), which transports us to the realm of antique myth, is the most popular picture in the gallery, owing to its fairy-like charm. *Domenico Ghirlandaio* was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations.



His Madonna and angels (Room IV, No. 66) is better preserved than the Adoration of the Shepherds (Room II, No. 195). A comparison of Ghirlandaio's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of many old masters, is most instructive. Among *Fra Bartolomeo's* pictures, Mary appearing to St. Bernard (Room VI, No. 97) is particularly worthy of notice, as it affords an insight into the master's method of painting. *Mariotto Albertinelli* is well represented by a Trinity (Room IV, No. 63); his Annunciation (Room II, No. 169) is no longer in its original condition.

This gallery is important also to the student of Umbrian art in the 15th century. It possesses one of the chief works of *Gentile da Fabriano*, an Umbrian master, closely allied to Fra Angelico in his modes of thought (Adoration of the Magi; Room I, No. 165). This work affords distinct evidence of the unity of sentiment which existed between the Schools of the North and South in the 15th cent., notwithstanding their external independence. *Perugino's* pictures are greatly above the average merit of his works: in his *Pietà* (Room IV, No. 56) an admirable individuality of character is exhibited; his skill as a colourist is shown in his *Mount of Olives* (53); and his *Assumption* (57), admirable both in composition and execution, reveals him at the zenith of his power.

From the VESTIBULE, in which is the ticket-office, we proceed straight on to the DOMED ROOM, the first portion of which is hung with fine Flanders tapestry (scenes from the Creation), in the style of *Barend van Orley* (d. 1541).

Beneath the cupola at the other end of the room stands the celebrated \*David ('Il Gigante') by *Michael Angelo*, shaped by the youthful artist in 1501-1503 from a gigantic block of marble, which had been abandoned as spoiled. The statue formerly stood in front of the Palazzo Vecchio (p. 472).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. Vasari sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side holds the handle of the sling; next instant he will make the attack'. — *Springer*.

This part of the room contains also a collection of casts of the great master's works, and photographs of his drawings (right transept) and of the Sistine frescoes (left transept). — The steps at the end of the left transept lead to the —

ROOMS OF THE TUSCAN SCHOOL (I-III). — I. ROOM, Works of the 13-15th centuries. Left wall: 102. *Cimabue*, Madonna and angels (13th cent.). [On the wall behind this picture is a fresco (shown by the custodian on request), by *Andrea del Sarto*, representing the Care of the sick in the Ospedale di San Matteo (see p. 520).] Then, 103. *Giotto*, Madonna with angels; *School of Giotto*, 104-115. Scenes from the life of Christ, 117-126. Scenes from the life of St. Francis; 127. *Agnolo Gaddi*, Madonna enthroned, with saints; \**Ambrogio Lorenzetti*, 134. Presentation in the Temple (1342), 132, 136. Four scenes from the life of St. Nicholas; 147. *Florentine School* (15th cent.), Portion of a chest, with the representation of a wedding (*Adimari-Ricasoli*), of historical interest to art-students. Adjacent, *Sandro Botticelli*, 161. Daughter of Herodias with the head of the Baptist, 162. Vision of St. Augustine, 158. Death of St. Augustine, 157. Resurrection (these four predelle). Opposite, 164. *Luca Signorelli*, Madonna with saints; below, predella with Last Supper, the Mount of Olives, and the Scourging of Christ. On easels: \*165. *Gentile da Fabriano*, Adoration of the Magi (the painter's masterpiece, 1423), with pleasing episodes in the background (the predella, Presentation in the Temple, is here replaced by a modern copy, the original being in the Louvre); \*166. *Fra Angelico*, Descent from the Cross. — II. ROOM. Works of the 15-16th centuries. To the left: 168. *Fra Bartolomeo*, Christ and saints (frescoes); the monk's head in the centre is especially fine. 159. *Al. Baldovinetti*, The Trinity; *Albertinelli*, 169. Annunciation, 167. Madonna enthroned, with four saints (1510); between these, 172. *Fra Bartolomeo*, Savonarola as St. Peter Martyr (copy); 183. *Pontormo*, Pietà; 179. *Angelo Bronzino*, Portrait of Duke Cosimo I. In the middle: \*195. *Dom. Ghirlandaio*, Adoration of the Shepherds (1485). — III. ROOM. Works of the 16-18th centuries. To the left: 198. *Al. Allori*, Annunciation; 207. *Cristof. Allori*, Adoration of the Magi.

We now return to the Domed Room and pass through the first door to the right into the —

ROOM OF PERUGINO (R. IV). To the left of the entrance: *Pietro Perugino*, \*57. Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominic, and Bernard, brought from Vallombrosa (1500); \*56. Pietà (early work); \*241, 242. Portraits of two monks of Vallombrosa. 55. *Fra Filippo Lippi*, Madonna with four saints; 53. *Perugino*, Christ on the Mt. of Olives; opposite, \*66. *Dom. Ghirlandaio*, Madonna with angels and four saints, with predella (No. 67; studio-piece); 65. *Luca Signorelli*, Crucifixion and Mary Magdalen (striking in its expression of absolute despair); \*62. *Fra Filippo Lippi*, Coronation of the Virgin, one of the master's best works; the monk below to the right, with the inscription 'is perfecit opus', is a portrait of the painter himself. 63. *Albertinelli*, Trinity (1500); \*61. *Andrea del Sarto*, Two angels. — The Perugino Room is adjoined on the right and left by the —

BOTTICELLI ROOMS (V, VI). — V. ROOM. To the right of the entrance, 70. *Masaccio*, St. Anna with the Virgin and Child; \*71. *Andrea Verrocchio*, Baptism of Christ (much injured), said to have been finished by *Leonardo da Vinci*; 72. *Franc. Pesellino*, Predella with the Adoration of the Holy Child, the Beheading of SS. Cosmas and Damianus, and Miracles of St. Anthony; 73. *Sandro Botticelli*, Coronation of the Virgin, with predella (No. 74); *Andrea del Sarto*, 76. Four Saints, with predella (No. 77) representing scenes from their lives, belonging to No. 61 (p. 522), 75. The Risen Christ (fresco); 78. *Perugino*, Crucifixion; 79. *Fra Filippo Lippi*, Adoration of the Holy Child. \*\*80. *Sandro Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, the Goddess of Spring and Flora (Chloris), accompanied by Zephyr, the spring-wind. 82. *Fra Filippo Lippi*, Adoration of the Child. — VI. ROOM. To the right of the entrance: 98. Descent from the Cross, the design and upper half by *Filippino Lippi*, the lower half by *Pietro Perugino*; opposite, 84. *Franc. Botticini* (?; here ascribed to *Sandro Botticelli*), Tobias with the three angels; 85. *Botticelli*, Madonna enthroned, with angels and six saints; \*86. *Fra Filippo Lippi*, Predella with scenes from the legends of SS. Frigidianus and Augustine; 88. *Botticelli*, Madonna with six saints; 92. *Lor. di Credi*, Adoration of the Holy Child; 91, 93. *Filippino Lippi*, St. Jerome and John the Baptist; 94. *Lor. di Credi*, Adoration of the Holy Child; 97. *Fra Bartolomeo*, Apparition of the Virgin to St. Bernard, a youthful work with a beautiful landscape (injured). — We now return to the front part of the Domed Room and pass through the door to the left into the —

ROOM OF THE BEATO ANGELICO (R. VII). Right: *Fra Angelico*, 246. Pietà; 243. History of SS. Cosmas and Damian; 233-237. 252-254. Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters; No. 233 an early work of *Alessio Baldorinetti*); in the midst of them, 250. Crucifixion, with Mary and John; 251. Coronation of the Virgin; above, 227, 265. Madonna with saints; beside the door, to the left, \*266. Last Judgment (the representation of the blessed, to the left, full of grace and feeling). — Adjoining are the —

ROOMS OF THE EARLY FLORENTINE SCHOOL (VIII and IX), with works of the 14th and 15th centuries. — VIII. ROOM. 263, 264. *Fra Filippo Lippi*, Annunciation, with SS. John the Baptist and Anthony the Hermit. — IX. ROOM. 9. *Pacino di Bonaguida*, Crucifixion (1310).

A staircase in the vestibule ascends to the first floor, on which is the unimportant GALLERY OF MODERN PICTURES. — From the ante-room we turn to the left into the 1st R.: 10. *Franc. Hayez*, The two Foscari; 15. *P. Benvenuti*, Hector chiding Paris; 19. *Rod. Morgari*, Death of Raphael; 25. *Cassoli*, Battle of Legnano. — 2nd R.: 39. *Ussi*, Expulsion of the Duke of Athens from Florence; 53. *Ademollo*, Battle of Solferino in 1859. — 3rd R.: 70. *Castagnola*, Filippo Lippi and the nun Buti; 82. *Bezzuoli*, Entry

Charles VIII. of France into Florence; 88. *Sabatelli*, Murder of Buondelmonte. — 4th R.: 107-113. *Signorini*, Popular festival at Florence. — 5th R.: 122. *Fattori*, Episode after the battle of Magenta. — 6th R.: 161. *Giovacchino Toma*, Shower of ashes at Naples; 148. *Fattori*, John the Baptist before Herod.

No. 54 in the *Via Ricasoli* is the entrance to the COURT of the Academy, where a statue of St. Matthew, begun by *Michael Angelo*, as one of the Twelve Apostles he was to supply for the cathedral (1503), is preserved by the rear-wall.

The Academy also harbours the **Conservatorium of Music** (*Reale Istituto Musicale*; entr. *Via Ricasoli* 50), which possesses an interesting collection of musical instruments (*Museo degli Strumenti*). Adm. see p. 464.

The same building (entrance in the *Via degli Alfani*, No. 82) contains the celebrated manufactory of **Florentine Mosaics**, founded in the 16th cent. under Ferdinand I. and transferred from the Uffizi to this site in 1797. To the left is the *Museo dei Lavori in Pietre Dure* (adm., see p. 464), containing a collection of the materials used (Rooms 1-3) and of finished works (Rooms 4 & 5).

At the corner of the *Via Cavour* (p. 517) and the *Via degli Arazzieri*, on the N.W. side of the *Piazza San Marco*, stands the *Casino di Livia* (No. 59; Pl. G, 3), a small but tasteful structure by Bern. Fallini (1775). — Adjacent is the CASINO DI SAN MARCO or *Casino Mediceo* (No. 63; Pl. G, 2, 3; now a jury court), erected in 1576 by *Buontalenti*, on the site of the famous Medici gardens, where Lorenzo il Magnifico preserved a number of treasures of art for which no place could be found in the neighbouring palace of the Medici (see p. 517). *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Andrea Sansovino, Pietro Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A little farther on, *Via Cavour* 69, on the same side of the street, are the former cloisters of the barefooted monks, or Recollets, the **Chiostro dello Scalzo** (Pl. G, 2), an elegant court of the early Renaissance, surrounded with colonnades and adorned with admirable \*Frescoes in two shades of brown from the history of John the Baptist, with allegorical figures and rich ornamentation, by *Andrea del Sarto* and *Franciabigio* (ca. 1515-26). Adm., see p. 464.

On the right: 1. Allegorical figure of Faith (ca. 1520); 2. The Angel appearing to Zacharias (1523); 3. Visitation (1524); 4. Nativity of the Baptist (1526; with the noble figure of Zacharias writing); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by *Franciabigio*, 1518-19). — 7. Baptism of Christ (the earliest and weakest of all); 8. Allegorical figure of Love (c. 1520); 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1515?). — 11. John baptising



(1517); 12. John made prisoner (1517); 13. Dance of Salome (1522); 14. Death of John. — 15. His head brought in on a charger; 16. Allegorical figure of Hope (the last three, painted in 1523, mark the zenith of Florentine monumental painting). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer*. For example, in the Sermon of John, the Pharisee in the long robe and the woman with the child are borrowed from the engravings of the German master.

Proceeding farther to the N.E., we traverse the Via Salvestrina to the left, and enter the Via San Gallo, No. 74 in which, a corner house, is the *\*Palazzo Nencini*, formerly the *Palazzo Pandolfini* (Pl. G, H, 2), erected in 1516-20 by Giov. Franc. da Sangallo, from the designs of Raphael.

A little to the N.W. of the Piazza San Marco, at Via Ventisette Aprile A, is the little **Cenacolo di Sant' Apollonia** (Pl. G, 3), the refectory of a monastery of that name (founded in 1339), now used as a military store. Since 1890 the Cenacolo has contained a small picture-gallery (adm., see p. 464).

In the ANTE-ROOM are paintings of the 15th cent., including the reproduction of *Filippo Lippi's* Adoration of the Magi, mentioned at p. 518. The other works are chiefly from the studio of *Dom. Ghirlandajo*. — The MAIN ROOM contains several works by *Andrea del Castagno*. On three of the walls are the remains of a series of frescoes (ca. 1435), transferred to canvas and removed from the Villa Pandolfini at Legnaia. These consist of nine portrait-figures (freely retouched) of celebrated men and women, presenting impressive ideal types of the commanding personalities of the Renaissance: Esther (on the entrance-wall); Filippo Scolari, surnamed Pippo Spano, i.e. 'Obergespan' or supreme count of Temesvar, the conqueror of the Turks; \*Farinata degli Uberti, leader of the Ghibellines (p. 467); Nic. Acciafoli, mentioned on p. 551; the Cumæan Sibyl; Tomyris; Dante; Petrarch; and Boccaccio. On the wall to the right is an admirably preserved \*Fresco of the Last Supper, with figures charged with life (a late work of the master; ca. 1450?); above, the Crucifixion, with the Entombment on the right and the Resurrection (beardless Christ) on the left.

The Via Ventisette Aprile ends on the N.W. at the large Piazza dell' Indipendenza (Pl. F, 2; omn., see p. 461), which is embellished with bronze statues of the statesmen *Bettino Ricasoli* (1809-80) and *Ubaldo Peruzzi* (1822-91; Sindaco of Florence from 1864 to 1878), both erected in 1897.

The Via della Fortezza leads hence to the N.W. to the Viale Filippo Strozzi (electric tramway No. 1, p. 460), and to the *Fortezza San Giovanni Battista*, now the *Fortezza da Basso* (Pl. E, F, 1), built by Duke Alexander in 1534-35 to overawe the city. — From the E. side of the fort pleasant public gardens extend as far as the picturesque *Via Lungo il Mugnone* (Pl. F-H, 1).

#### f. From the Piazza del Duomo to San Lorenzo and Santa Maria Novella.

From the entrance of the busy *Via de' Cerretani*, which leads straight from the Piazza del Duomo (p. 477) to Santa Maria Novella, the Borgo S. Lorenzo runs to the right to the PIAZZA SAN LORENZO (Pl. F, 4). To the left in this square is the church of S. Lorenzo, and at its N. end, near the *Via de' Ginori* (p. 518), is a statue of



*Giovanni delle Bande Nere* (p. 468), by Baccio Bandinelli (1540), on a pedestal ('Base di San Lorenzo'), with reliefs referring to Giovanni's victories.

\***San Lorenzo** (Pl. E, F, 3, 4), founded and consecrated by St. Ambrose in 394 and restored in the 11th cent., is one of the most ancient churches in Italy. In 1425 the Medici and seven other families began a complete reconstruction of the church on a larger scale from the designs of *Filippo Brunelleschi*, who restored the form of the early-Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added low chapels resembling recesses on each side. Over the columns (14 in number, and two pillars) he replaced the ancient architrave which had been removed in the middle ages, and now support the fine projecting arches. The cupola, which rests upon the cross without the interposition of a drum, was added by Brunelleschi's successor, *Ant. Manetti* (d. 1460). The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the New Sacristy (p. 528) and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 508). The completion of the façade has long been contemplated.

At the end of the RIGHT AISLE is the Monument of the painter Pietro Benvenuti (d. 1844), said to be by *Thorvaldsen* (?). — Some of the bronze bas-reliefs on the two pulpits were put together again in the 17th cent. and completed by some reliefs in wood; they represent scenes from the Passion, by *Donatello* (late work) and his pupils *Bertoldo* and *Bellano*, and show a grandly passionate style. — RIGHT TRANSEPT, on the altar at the end, is a marble "Tabernacle" by *Desiderio da Settignano*. — A simple inscription beneath the dome, at the foot of the steps leading to the CHOIR, marks the tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funeral pomp. The slab is a copy of the original by *Verrocchio*. The Signoria honoured Cosimo's memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault. — In the 2nd chapel to the left of the choir, the monument of a Countess Moltke Ferrari-Corbelli, by *Dupré*, 1864. — The square "OLD SACRISTY" (*Sagrestia Vecchia*), to the left, built in 1421-28 by *Fil. Brunelleschi*, is one of the earliest achievements of Renaissance architecture. It is covered with a polygonal dome, the projection with the altar having a small flat dome. The admirable plastic decoration (now whitewashed) is by *Donatello*: the bronze "Doors" (beside the altar), which are adorned with reliefs in the classic style, each with two figures of saints in one panel, display an inexhaustible wealth of subjects. Above the doors are two saints, beneath a frieze of angels' heads; in the lunettes are the Evangelists and on the spandrels are scenes from the life of John the Baptist (all in stucco). *Donatello* also executed the beautiful terracotta bust of St. Lawrence on the entrance-wall. The marble monument of Giovanni d'Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, beneath the table in the centre, are by *Buggiano* (1429). Beside the entrance is the simple and tasteful "Monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by *Andrea Verrocchio* (1472). In the small chamber, to the left, is a fountain also by *Verrocchio*. — In the 2nd chapel beyond the sacristy (Capp. Martelli) are a Monument to Donatello, by *R. Romanelli* (1896), and an "Annunciation, by *Fra Filippo Lippi*. — In the LEFT AISLE

is the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. Adjacent is a beautiful cantoria by *Donatello*. — The adjoining door leads to the cloisters and the library (see below).

The simple CLOISTERS, immediately adjoining the church, with double arcades attributed to *Brunelleschi*, are always open (main entrance Piazza San Lorenzo 3).

A staircase, beginning in the passage to the right of the entrance to the church in which stands a statue of Paolo Giovio (1483-1552), the historian, by *Francesco da Sangallo* (1560), ascends to the upper story of the cloisters and to the **Biblioteca Laurenziana** (Pl. E, F, 4; adm., see p. 464; gratuities forbidden), a library founded by Cosimo the Elder in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 10,000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1523-6 from the design of *Michael Angelo*, who built the portico (very effective in spite of several eccentricities, such as the columns inserted in the walls, with massive volutes below). The staircase (which also was designed by Michael Angelo) was completed in 1558-71 by *Vasari*; the rotunda containing the Bibl. Delciana, was erected in 1841, from *Poccianti's* design.

The wooden ceiling of the Library was executed by *G. B. del Tasso* and *Carota*, from *Michael Angelo's* designs (after 1529?). The last also furnished the design for the 88 'plutei' to which the MSS. are attached. Among these are a number of codices of rare value: Virgil of the 4th or 5th cent.; Pliny of the 10th or 11th cent. (from the Ashburnham Collection); Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the Annals. The Pandects, of the 6th or 7th cent., said to have been carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of *Æschylus*, and best MS. of Cicero's *Epistolæ ad Familiares*. Petrarch's Canzone, with portraits of Petrarch and Laura. MSS. of Dante, including a sumptuous codex of the end of the 14th century. Letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri (p. 51). Document of the Council of Florence, 1439; Codex Amiatinus; Syrian gospels, with miniatures of the 6th cent.; maps of Ptolemy. Catalogues by Asseman (Oriental MSS.) and Bandini, continued by Del Furia and others.

To San Lorenzo belong also the New Sacristy and the Chapel of the Princes, the entrance to which, however, is now in the Piazza MADONNA (Pl. E, 3; adm., see p. 464), at the back of the church. From the vestibule, under which are graves of some of the Medici, we ascend a flight of steps to the left, and reach first the chapel of the princes (on the right), and then the new sacristy (on the left).

The CHAPEL OF THE PRINCES (*Cappella dei Principi*), the burial chapel of the grand-dukes of the Medici family, was constructed after 1604 by *Matteo Nigetti*, from the designs of *Giovanni de' Medici*, but was not completed till a much later period.

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable mosaics in stone. The paintings in the dome are by *Pietro Benvenuti* (1828-38). In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1575) to Cosimo III. (d. 1723; comp. p. 425). On the dado round the chapel are placed the armorial bearings of 16 Tuscan towns in

exquisite stone-mosaic. A new floor was begun in 1888. — A sum of 22 million lire (about 880,000*l.*) was expended by the Medici family on the construction and decoration of this chapel.

The **\*New Sacristy** (*Sagrestia Nuova*; admission, see p. 464; 50*c.*), built by *Michael Angelo* for Cardinal Giulio de' Medici (who became Pope Clement VII. in 1523) in 1520-24, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, canopies, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled (monuments to Lorenzo the Magnificent and his brother Giuliano, Popes Leo X. and Clement VII., and to the younger Giuliano and Lorenzo de' Medici) have been confined to the monuments of the two last-named, *Giuliano de' Medici* (d. 1516), created Duc de Nemours by the King of France, and *Lorenzo de' Medici* (d. 1519), who became Duke of Urbino under Leo X. The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the **\*MONUMENT OF GIULIANO DE' MEDICI**, who is represented as General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the **\*Statues of Day and Night**, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

<i>La Notte, che tu vedi in sì dolci atti</i>	'Tis Night, in deepest slumber; all
<i>Dormire, fu da un Angelo scolpita</i>	can see
<i>In questo sasso, e perchè dorme ha</i>	She sleeps (for Angelo divine did give
<i>vita;</i>	This stone a soul), and, since she
<i>Destala, se no'l credi, e parlaratti.</i>	sleeps, must live.
	You doubt it? Wake her, she will
	speak to thee.

Michael Angelo, in allusion to the suppression of political liberty (see above), answered:

<i>Grato m' è'l sonno e più l'esser di</i>	Ah! glad am I to sleep in stone,
<i>sasso;</i>	while woe
<i>Mentre che'l danno e la vergogna dura</i>	And dire disgrace rage unprovéd
	near —
<i>Non veder, non sentir m' è gran ven-</i>	A happy chance to neither see nor
<i>tura;</i>	hear.
<i>Però non mi destar; deh! parla basso!</i>	So wake me not! When passing,
	whisper low.

Comp. Swinburne's fine sonnet 'In San Lorenzo', beginning 'Is thine hour come to wake, O slumbering Night?'

Opposite is the **\*MONUMENT OF LORENZO DE' MEDICI**, who in contrast to Giuliano is represented in profound meditation (hence called *il penseroso*); below it his sarcophagus, which contains also the body of Duke Alessandro, assassinated in 1537, with **\*Statues of Evening and Dawn** (*Crepusculo ed Aurora*). The original significance which Michael Angelo

meant to convey before the siege of Florence by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs, and confident energy. It is certain that sorrow at the fate of his country, scourged by pestilence and war, which delayed the completion of the statues, exercised a great influence on the master's chisel, though the theory that Michael Angelo was from the beginning bent upon producing a purely political monument cannot stand the test.

The remaining statues in the chapel, an unfinished Madonna, by *Michael Angelo*, and the two patron saints of the Medici, St. Damianus (l.) by *Raffaello da Montelupo*, and St. Cosmas (r.) by *Fra Giovanni Angiolo da Montorsoli* (who also assisted Michael Angelo in 1533 on the statue of Giuliano), were originally intended for the mausoleum of Lorenzo the Magnificent and his brother Giuliano. These two members of the Medici family are buried beneath the figure of the Madonna, in coffins renewed in 1895.

The Via de' Conti and the Via Zannetti (Pl. E, 4) lead to the S. from the Piazza Madonna (p. 527) to the Via de' Cerretani (p. 525) and the Piazza del Duomo. In the Via Zanetti (No. 8) stands the **Palazzo Martelli**. On the first floor, above the staircase, is a family coat-of-arms by *Donatello*. The small picture-gallery (no adm. in 1905) contains marble statues of David (unfinished) and John the Baptist by *Donatello*, a bust of a child by *Ant. Rossellino*, and also several good paintings, among them a portrait of a woman by *Paolo Veronese* (No. 42). — On the house opposite is a relief of the Madonna by *Mino da Fiesole*.

In the Via Faenza, to the N. of the Piazza Madonna, stands (left) the Gothic church of *San Jacopo in Campo Corbolini* (Pl. E, 3; closed), founded in 1206, with a colonnaded fore-court and funeral monuments of the 13th and 14th centuries. — Farther on to the right, between Nos. 36 and 38, is the former refectory of the convent of *Sant' Onofrio* (Pl. E, 2), with the so-called **Cenacolo di Fuligno**, a large fresco of the Last Supper, by *Perugino* (retouched), and some unimportant paintings from the Galleria Feroni (adm., see p. 461).

In the Via Nazionale (Pl. E, F, 2, 3), to the left, opposite the beginning of the Via dell' Ariento, is a large group of the Madonna and saints, by *Giovanni della Robbia* (1522). — The *Mercato Centrale* (Pl. E, F, 3), a market for provisions (vettovaglie), in the Via dell' Ariento, was designed by *Gius. Mengoni* (p. 137).

From the W. side of the Piazza Madonna the Via del Giglio (Pl. E, 3, 4) leads to the Piazza di S. Maria Novella.

The PIAZZA DI SANTA MARIA NOVELLA (Pl. D, 3, 4) was the frequent scene of festivals and games in former times. The *Palio dei Cocchi*, the chief of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots. Two obelisks of marble of 1608, standing on brazen tortoises, perhaps by *Giov. da Bologna*, served as goals. — On the LOGGIA DI SAN PAOLO, an arcade opposite the church, erected in 1489-96, is a good terracotta-relief by *Andrea della Robbia*, representing the meeting of St. Francis and St. Dominic.

The church of \***Santa Maria Novella** (Pl. D, 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks



*Fra Sisto* and *Fra Ristoro*, and completed in the interior after 1350 by *Fra Jac. Talenti*, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade (begun in the lower, Gothic portion as early as about 1350) and a fine portal, executed by *Giov. Bertini* from the designs of *Leon Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. — The pointed arcades ('avelli' i.e. vaults) of black and white marble, which adjoin the church on the E., were originally constructed in the 14th cent., and were restored in 1870; they were used as tombs for the nobility. The best view of the mediæval building, with its tasteful campanile (restored in 1895), is obtained from the N.E. side.

The spacious **Interior**, in the form of a vaulted Gothic basilica, consists of nave and aisles resting on 12 alternately thin and thick piers. It is 325 ft. long and 93 ft. wide; the transept is 202 ft. in length. The unequal distances between the pillars, varying from 37 ft. to 49 ft., are an unexplained peculiarity. (The visitor is warned not to overlook the two steps halfway up the church.)

**NAVE.** On the entrance-wall, to the left of the central door, the 'Trinity with the Virgin and St. John and two donors, in fresco (much injured), one of the best works of *Masaccio*; on the right, Annunciation, fresco of the 14th century. Over the door, a crucifix in the style of *Giotto*. — The altar-pieces are by *Vasari*, *Jac. Ligozzi*, etc. — In the **RIGHT TRANSEPT**, to the right, Gothic monument of *Tedice Aliotti*, Bishop of Fiesole (d. 1336) by *Tino di Camaino*; adjacent, the Gothic monument of the Patriarch *Joseph of Constantinople* (d. 1440), who died while attending the Great Council of 1439 (p. 468). Above the monument is a *Madonna* by *Nino Pisano*. — We now ascend the steps to the **CAPPELLA RUCELLAI**, which contains a large badly-lighted altar-piece, *Madonna with angels*, according to *Vasari* by *Cimabue*, now generally supposed to be by *Duccio* of Siena (1285). This is the picture which, according to *Vasari* was borne in solemn procession from the painter's studio to the church (ca. 1280), 'followed by the whole population, and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of *Borgo Allegri*' (*Lindsay's* 'Christian Art'). In this chapel are also (r.) the monument of *Beata Villana* by *Bernardo Rossellino* (1451) and (l.) a *Martyrdom of St. Catharine* by *Bugiardini* (partly copied from a drawing by *Michael Angelo*). — To the right of the choir is the **CHAPEL OF FILIPPO STROZZI**, with his 'Monument by *Ben. da Maiano* (1491), and frescoes by *Filippino Lippi* (1502): on the left, *St. John resuscitating Drusiana*, and *Martyrdom of St. John* in a caldron of boiling oil; on the right, *St. Philip exorcising a dragon*; above is a fine stained-glass window after a cartoon by *Filippino*.

The **CHOIR** contains 'Frescoes by *Domenico Ghirlandaio*, which form that master's most popular work, and are also the finest specimens of Florentine art before *Leon. da Vinci*, *Michael Angelo*, and *Raphael*. According to the inscription they were painted 'anno 1490, quo pulcherrima civitas opibus victoriis artibus, aedificisque nobilis copia salubritate pace perfruebatur'. On the upper part of the wall of the altar is a *Coronation of the Madonna*; adjoining the windows are *SS. Francis and Peter the Martyr*, the *Annunciation*, and *John the Baptist*, and below all these, *Giovanni Tornabuoni* and *Francesca Pitti* (p. 503), his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of *Mary*: below, *Expulsion of Joachim from the Temple*, *Nativity of Mary* (the architecture of the interior beautifully enriched), *Visit to the Temple*, *Her Nuptials*, *Adoration of the Magi*, *Massacre of the Innocents*, and *Her Death and Assumption*. — The right wall is devoted to the life



of John the Baptist. The first scene, below, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and lifelike manner. The figures below to the left are said to be portraits of Cristoforo Landini, Angelo Poliziano, and Marsilio Ficino, distinguished scholars and humanists. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualising the figures), Baptism of Christ, and Dancing of the Daughter of Herodias. Several of these works are defaced almost beyond recognition. — The stained glass (1492) was executed by *Alessandro Fiorentino*. — The choir-stalls are by *Buccio d'Agnolo*, partly restored by *Vasari*. At the back of the altar is a "Brass to the memory of Lionardo Dati (d. 1424) by *Lor. Ghiberti*.

The CAPPELLA GONDI to the left of the choir, by *Giuliano da Sangallo*, contains the celebrated wooden \*Crucifix of *Brunelleschi*, which gave rise to the rivalry between him and his friend Donatello (p. 507). — The following GADDI CHAPEL, by *G. A. Dosio*, is adorned with bas-reliefs by *Giov. della Opera*.

LEFT TRANSEPT. The STROZZI CHAPEL, to which steps ascend, contains celebrated \*Frescoes, unfortunately badly lighted, of the *School of Giotto*: opposite the entrance, the Last Judgment (among the elect, to the left in the top row, Dante praying and Petrarch in priestly dress); (1.) Paradise, over the figures in which broods a truly celestial repose, by *Andrea Orcagna*; Hell (r.) according to Dante, by Andrea's brother *Nardo di Cione*; altarpiece, Christ with SS. Thomas Aquinas and Peter, completed in 1357, by *Andrea*. — The next door, in the corner, leads to the SACRISTY, the most interesting object in which is a fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. In the 1st case on the left are some fine Spanish vestments of the 14th century.

A door to the right of the steps to the Strozzi Chapel (opened by the sacristan; 30-50 c.) admits to the so-called *Sepolcreto*, or burial vault, with an open colonnade and frescoes of the 14th century. To the left we enter the *Ancient Cloisters*, called *Il Chiostro Verde*, restored in 1895. The E. wall is adorned with old and much injured frescoes in terra verde (different shades of green). Those in the three first lunettes, representing the Creation, the Expulsion from Paradise, Cain and Abel, and the Building of the Ark, are by followers of *Giotto* (?). The Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements, in the fourth lunette, and the Offering and Drunkenness of Noah, are by *Paolo Uccello* (about 1446). — To the right (N.) in the cloisters is the \*Cappella degli Spagnuoli (best light, 10-12), formerly the chapter-house, and bearing its present name because assigned to the Spanish residents of Florence in 1566. It was built about 1355 and restored in 1-95. The frescoes (restored) of *Giotto's School* are attributed by *Vasari* to *Taddeo Gaddi* and *Simone Martini* (?) but by more modern critics to *Andrea da Firenze*. Most of them are merely second-rate works, though interesting to the student of art. Their subjects follow the doctrines of Thomas Aquinas, the great Dominican saint. On the wall of the altar is a large and crowded painting of the Crucifixion, and below it, to the left, Bearing of the Cross, to the right, Christ in Hades; on the ceiling, the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the E. side (r.) the Church Militant and Triumphant, suggested by Thomas Aquinas's commentary on the Song of Solomon: beneath, to the left, in front of the cathedral of Florence (an ideal representation of the then unfinished building), appear the pope with his flock and the members of the church, and the emperor with the representatives of secular power; to the right, the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'), also their conversion; above, the joy of the blessed and admission to heaven; at the top, Christ in glory surrounded by angels. — On the W. side (l.), Triumph of Thomas Aquinas, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averrhoes. Below, 28 figures representing arts and sciences approved by the church. On the wall of the door, Histories of St. Dominic and St. Peter Martyr.

Mr. Ruskin devotes Nos. IV and V of the 'Mornings in Florence' to the frescoes in this chapel. — The GREAT CLOISTERS, the largest at Florence, with frescoes by *Gigoli*, *Al. Allori*, *Santi di Tito*, *Poccetti*, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century. — Opposite the above-mentioned Sepolceto, adjoining the tomb of the Marchesa Ridolfo, are two small frescoes by *Giotto*, representing the Meeting of SS. Joachim and Anna at the Golden Gate and the Birth of the Virgin (see No. II of the 'Mornings in Florence').

The *Farmacia di Santa Maria Novella* (Pl. D, 3), or laboratory of the monastery (entrance in the Via della Scala, No. 12A), contains in a former chapel frescoes (retouched) of the 14th cent. (the Passion), by *Spinello Aretino*. The Spezeria is celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a specialty of Florence, flavoured with cinnamon and cloves.

Farther on in the Via della Scala (No. 89) is the *Palazzo Ridolfi* (formerly *Pal. Stiozzi*; Pl. C, 2). The adjoining garden, the *Orti Oricellari*, was the seat of the Platonic Academy (p. 470) from 1498 to 1522, and afterwards belonged to Bianca Cappello, wife of Grand-Duke Francis I. (p. 536). It contains a colossal figure of Polyphemus by *Novelli*, and other sculptures.

In the Via di Palazzuolo is the church of SAN FRANCESCO DE' VANCHETONI (Pl. D, 3), with two beautiful busts of children, by *Ant. Rossellino* and *Desiderio da Settignano*. Key at the neighbouring shop, No. 13 (fee 30 c.).

### **g. From the Piazza Vittorio Emanuele to the Piazza Santa Trinità and the Lungarno Amerigo Vespucci.**

The uninteresting new PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5) now forms the focus of the *Centro* (p. 471) and is especially animated in the evening. It occupies part of the site of the Roman Forum, which afterwards became the market-place. In the middle, facing the Via degli Speziali (p. 477), rises a bronze equestrian *Statue of Victor Emmanuel II.*, by Emilio Zocchi (1890). — On the W. side of the piazza is a portico with an imposing arch forming the entrance to the VIA DEGLI STROZZI (Pl. E, 4), with its shops.

Adjacent to the left, in the narrow Piazza Strozzi, rises the handsome —

\***Palazzo Strozzi** (Pl. D, E, 4), begun in 1489, perhaps by *Benedetto da Maiano* (d. 1497), for Filippo Strozzi, the celebrated adversary of the Medici (comp. p. 455), continued by *Cronaca* (d. 1508), but not reaching its present state of completion till 1533. It presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades, constructed of regular courses of heavy rustica-work, with narrow intervening cornices, immediately above which are the handsome windows, with their columnar mullions. The celebrated top cornice (unfinished), by *Cronaca*, is an enlarged copy from an antique Roman fragment. The *fanali* or corner-lanterns (by *Caparra*), the link-holders, and

the rings are among the finest specimens of Italian iron-work of the period. The court, added by *Cronaca*, is also impressive.

Nearly opposite, on the E. side of the piazza, is the *Palazzo Strozzi* (Pl. E, 5), a smaller building in a similar style, with a fine court, ascribed to Giuliano da Maiano (ca. 1460).

The back of the Pal. Strozzi abuts on the VIA TORNABUONI (Pl. D, 4, 5), the most fashionable street in Florence, with handsome palazzi and fine shops. On the right (No. 20), is the *Palazzo Corsi-Salviati* (Pl. D, E, 4), formerly *Tornabuoni*, originally by *Michelozzo*, but remodelled in 1867. No. 19, on the left, is the fine *Palazzo Larderel* (Pl. D, 4), formerly *Giacomini*, in the developed Renaissance style, by *Giov. Ant. Dosio* (1558-80). No. 3, also on the left, facing the Piazza Antinori (Pl. E, 4), is the *Palazzo Antinori*, with its elegant early-Renaissance façade, said to have been built by *Giuliano da Sangallo*. — Opposite is the church of *Santi Michele e Gaetano*, rebuilt by Matteo Nigetti in 1604-48. Adjacent, to the left, is the *Cappella San Gaetano* (sacristan in the lane to the left), containing a relief of the Madonna by *Andrea della Robbia*.

Two streets lead to the W. opposite the Pal. Strozzi: the Via della Vigna Nuova, to the left, and the Via della Spada, to the right. In the former (No. 20; right) is the \**Palazzo Rucellai* (Pl. D, 4), erected in 1446-51 by *Bern. Rossellino* from a design by *Leon Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. Opposite is a loggia of 1468, now built up. — In the Via della Spada are the former church of *San Pancrazio* (now a cigar-factory), in the Piazza S. Pancrazio, and the little *Cappella de' Rucellai* (key kept by the porter of the Pal. Rucellai; fee 30-50 c.). The chapel contains an ideal imitation in marble of the Holy Sepulchre at Jerusalem, a charming early-Renaissance structure, also by *Alberti* (1467). — The continuation of the Via della Spada, *Via di Palazzuolo*, see p. 532.

The Via Tornabuoni ends on the S. in the long PIAZZA SANTA TRINITÀ (Pl. D, 5). The N. end of the square is adorned with a *Granite Column* from the Baths of Caracalla at Rome, erected here in 1563 and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke by the pope. On the summit is placed a statue of Justice in porphyry, by *Fr. Tadda*, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze.

The church of \**Santa Trinità* (Pl. D, 5; pronounced *Trìnita* by the Florentines), one of the oldest in the city, was in the possession of the monks of Vallombrosa (p. 559) from the end of the 11th cent. onwards. In the 13-15th cent. it was renewed in the Gothic style from plans ascribed to *Niccolò Pisano* (?), but it was modernized by *Buontalenti* in 1593 and furnished with its present façade.

The Interior, restored since 1881 in the style of the 14th cent., consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar. — RIGHT AISLE. 4th Chapel (closed):

Frescoes by *Lorenzo Monaco*; Annunciation, altar-piece, by the same. 5th Chapel: Fine marble altar by *Benedetto da Rovezzano* (1552). — LEFT AISLE. 3rd Chapel: Tomb of *Giuliano Davanzati* (d. 1444), in the style of an early-Christian sarcophagus. 5th Chapel: Wooden statue of the Magdalen, by *Desiderio da Settignano* (completed by *Benedetto da Maiano*).

CHOIR WALL. The 2nd Chapel to the left contains the fine \*Monument of *Benozzo Federighi*, Bishop of Fiesole (d. 1450), by *Luca della Robbia*, completed in 1457 (formerly in San Pancrazio). The recumbent figure of the deceased and the border of painted and glazed garlands of fruit are especially admired. — In the spandrels of the CHOIR are four frescoes of the Patriarchs by *Alessio Baldovinetti*. — The CAPPELLA DE' SASSETTI, the second on the right from the high-altar, is adorned with \*Frescoes (some much injured) from the life of St. Francis by *Dom. Ghirlandaio*, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row, to the left: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order; 3. St. Francis in presence of the Sultan. Lower row: 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. The donors near the altar and the sibyls on the ceiling are also by *Ghirlandaio*. The altar-piece (Adoration of the Shepherds) is a modern copy of *Ghirlandaio*. At each side are handsome tombs of the Sassetti by *Giul. da Sangallo*. — In the Sacristy, adjacent on the right, formerly the Chapel of the Strozzi, is a monument of *Onofrio Strozzi*, father of *Palla Strozzi*, by *Piero di Niccolò* (1417).

Opposite the church, at the corner of the Borgo Santi Apostoli (p. 475), rises the *Palazzo Bartolini-Salimbeni* (now Hôtel du Nord), a late-Renaissance building by *Baccio d'Agnolo* (1520). — Also to the left, near the Arno, is the imposing *Palazzo Spini* (Pl. D, 5), now usually called the *Pal. Ferroni*, dating from the beginning of the 14th cent., and still retaining the aspect of a mediæval stronghold. It was restored in 1874 and is the headquarters of the 'Circolo Filologico' (p. 462) and of the Florence Section of the Italian Alpine Club. — *Ponte S. Trinità*, see p. 536.

Proceeding along the bank of the Arno from the S. side of the Piazza S. Trinità by the pretty LUNGARNO CORSINI (Pl. D, 5, 4), we pass on the right (No. 2) the *Palazzo Masetti* (Pl. D, 5), formerly *Fontebuoni*, where the dramatist Alfieri resided and died (Oct. 9th, 1803). — No. 10 in the same street is the *Palazzo Corsini* (Pl. D, 4), remodelled in 1656 by *Pier Francesco Silvani*, with a magnificent staircase by *Ant. Ferri* (1695). It contains a valuable *Picture Gallery* (adm., see p. 464; entrance at the back of the court, to the right, fee 1/2 fr.; lists of the pictures furnished).

I. Room: 7. *Dosso Dossi* (?), Nymph and Satyr (original in the Pitti Gallery, No. 147, p. 542); 15. *Luca Giordano*, Venus healing the wounds of Æneas; 13, 14, 21, 24. *Sustermans*, Portraits of the Medici. — II. Room: Battle-pieces by *Borgognone* (47, 54) and *Salvator Rosa* (49, 51, 74, 76, 82, 84); sea-pieces by *Salv. Rosa* (55, 63). — On the side next the Arno, III. Room: 95. *Carlo Dolci*, Madonna (in crayons); 92. *Giov. Batt. Moroni* (?), Portrait; 202. *Tintoretto* (?), Portrait; 100. *Santi di Tito*, Baptism of Christ; 105. *Giulio Romano*, Copy of Raphael's Violinist (1518?); 199. *Italian School* (not *Van Dyck*), Portrait of Ottavio Piccolomini; 121. *Jac. da Empoli*, Madonna, after a lost fresco by *A. del Sarto*; 122. Copy of *Titian's* Madonna in the Hof-Museum at Vienna; above the door, 126. *Caravaggio*, Still-life; 129. *Rid. Ghirlandaio*, Portrait; 128. *Rembrandt*, His own portrait as an old man (copy). On an easel, *Sustermans*, Marquis Geri della Rena. — IV. Room: over the door, 180. *Artemisia Gentileschi*, Judith (comp. p. 545); 416. *An-*



*tonella da Messina* (?). Crucifixion; 167. *School of Botticelli*, Madonna, with angels; \*162. *Filippino Lippi*, Madonna and angels, the finest private devotional painting by this master; \*151. *Luca Signorelli*, Madonna and SS. Jerome and Bernard; *Timoteo Viti*, 407. Muse, 409. Apollo; 408. *Giov. Santi* (father of Raphael), Muse; 151. *Crist. Allori*, Judith (copy?); 148. Alleged cartoon for Raphael's portrait of Julius II. (not genuine); 141. *Pontorno*, Madonna. — V. Room: 200. *Raffaellino del Garbo*, Madonna with saints and angels (1502); 99. *Sustermans*, Cardinal Neri Corsini. — VI. Room: 179. *Carlo Dolce*, Poetry; \*241. *Andrea del Sarto* (? more probably *Franciabigio*). Apollo and Daphne; 236. *Salvator Rosa*, Landscape; 232. *Guido Reni*, Lucretia; opposite, 209. *Memling*, Portrait. — VII. and VIII. Rooms (dark). The former contains copies from *Salvator Rosa*. — IX. Room: 270. *Guido Reni*, Pinabello and Bradamante. — X. Room: 292. View of the Piazza della Signoria of 1498, with the burning of Savonarola. — Recrossing Room III, we enter the XI. Room: nothing important. — In a cabinet to the right (XII), in a very dark corner, 483. *Seb. del Piombo*, Pope Clement VII. (unfinished).

The Lungarno Corsini ends at the PIAZZA DEL PONTE ALLA CARRAIA (Pl. C, D, 4), whence the bridge mentioned at p. 472 spans the Arno, and the *Via de' Fossi*, with its numerous shops, branches off on the N.E. to the Piazza Santa Maria Novella (p. 529). Opposite the bridge is a marble statue of *Goldoni*, the poet (1873).

The continuation of the Lungarno is known as the LUNGARNO AMBRIGO VESPUCCI after *Amerigo Vespucci* (1451-1512; see below), the navigator, a native of this neighbourhood who gave his name to America. — Near the beginning of the Lungarno Amerigo Vespucci expands the PIAZZA MANIN (Pl. C, 4), bounded on the N.E. by the *Borgo Ognissanti*, which runs parallel with the Lungarno, with a bronze Statue of *Daniele Manin* (p. 290).

The suppressed Minorite monastery of *Ognissanti* (now barracks) on the E. side of the piazza was occupied from 1256 by members of the Lombard order of Humiliati, who did much to improve the woollen-manufacture. Beside it is the church of *San Salvatore d'Ognissanti* (Pl. C, 3), erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti* (restored in 1882), with lunette by *Giov. della Robbia*, representing the Coronation of Mary.

The INTERIOR consists of a nave and transept with flat ceiling. By the 2nd altar to the right, Descent from the Cross and Madonna della Misericordia, two frescoes by *Dom. Ghirlandaio* (1480), with several portraits of the Vespucci family. On the wall to the left are the arms of the family, and on a slab in the pavement in front is the inscription: 'Amerigo Vespucio posteris suis 1471'. Between the 3rd and 4th altars are frescoes on both sides: on the right St. Augustine, by *S. Botticelli*, on the left, St. Jerome, by *Domenico Ghirlandaio*. A chapel in the left transept, approached by steps, contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the Crucified, with angels, monks, and saints, of the school of *Giotto*. — Adjacent is the entrance to the CLOISTERS, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da San Giovanni*, *Ligozzi*, and others. — The old REFECTORY (adm., see p. 461), in the N.E. angle, contains a large fresco of the 'Last Supper, by *Dom. Ghirlandaio* (1480) and a charming ciborium (over the entrance) by *Agostino di Duccio*.

Farther on is a bronze Statue of *Garibaldi* (Pl. B, 3), by *Zocchi* (1890). — The Lungarno Amerigo Vespucci ends at the Piazza degli Zuavi (Pl. A, B, 1, 2), at the entrance to the *Cascine* (p. 552).



**h. Districts of the City on the left bank of the Arno. Pitti Palace.**

About one-fourth part of the city lies on the left bank.

We cross the **Ponte Santa Trinità** (Pl. D, 5; pp. 472, 534), adorned with allegorical statues of the seasons, and proceed in a straight direction to the **VIA MAGGIO** (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Cappello* (d. 1587), wife of Grand-Duke Francis I., and well known for the romantic vicissitudes of her history, erected in 1566.

The *Pal. Rinuccini* (Pl. C, 5), in the **Via Santo Spirito**, the first side-street to the right, contains a collection of Roman inscriptions. In the **Borgo San Jacopo**, the first side-street to the left, is the small church of *San Jacopo Soprarno* (Pl. D, 5), with a Tuscan-Romanesque vestibule of the 11th cent., brought hither from the convent-church of San Donato in Scopeto.

We next follow the second side-street (**Via dei Michelozzi**) to the right and reach the quiet **PIAZZA SANTO SPIRITO** (Pl. C, 5, 6), which is laid out in gardens. Immediately to the right is the convent-church of the —

\***Santo Spirito** (Pl. C, 5), a basilica in the form of a Latin cross, covered with a dome, and containing 38 chapels. It was begun about 1436, on the site of a Romanesque building, from a design by *Filippo Brunelleschi*, and was completed in 1482, with numerous modifications, by *Ant. Minetti*, *Salvi d'Andrea*, and others. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. The nave has a flat roof, while the aisles are vaulted. 'This church, taking it all in all, is internally as successful an adaptation of the basilican type as its age presents' (*Fergusson*). — The campanile, erected by *Baccio d'Agnolo* was restored in 1896.

Over the entrance is a good stained-glass window of the 15th century. — **RIGHT AISLE.** 2nd altar: *Pietà*, a group in marble, after Michael Angelo (original in St. Peter's at Rome), by *Nanni di Baccio Bigio* (1549). — **RIGHT TRANSEPT.** 3rd altar: *Madonna by Donatello* (?; covered). 5th altar: \**Madonna with saints*, an early work by *Filippino Lippi* in a handsome frame. 6th altar: *Madonna appearing to St. Bernard*, an early copy from *Perugino* (original at Munich). 7th altar (right wall): *Monument of Neri Capponi* (d. 1457), with his portrait in relief, from the studio of the brothers *Rossellino*. — The **CHOIR** has a screen of marble and bronze; high-altar with canopy and statues by *Giov. Caccini*, about 1600. At the back of the choir, 5th altar, *The adulteress before Christ* by *Alessandro Allori*. — **LEFT TRANSEPT:** 1st altar, *Madonna with saints*, by *Cosimo Rosselli*; 4th altar (del Sacramento), sculptured in marble by *Andrea Sansovino* (youthful work); 5th altar, *Trinity with saints* (fine predella) of the *Florentine School* (ca. 1500); 7th altar, *Madonna with four saints*, by *Raffaellino del Garbo* (1505); over the 8th altar, fine stained-glass with Christ and the unbelieving Thomas (generally covered). — In the **LEFT AISLE** is the entrance to the \***SACRISTY**, a graceful octagonal structure, with four corner-niches, erected by *Giul. da Sangallo* and *Cronaca* in 1489-92 behind a finely-vaulted portico, the ceiling of which is by *A. Sansovino*. — Farther on in the church, beside the 2nd altar from the entrance, statue of Christ, a copy from Michael Angelo (in Santa Maria sopra Minerva at Rome), by *T. Landini*.

The **FIRST CLOISTERS** were erected by *Alfonso Parigi* (entrance by the sacristy). — The **SECOND CLOISTERS** are by *Ammanati* (1564), the paintings by *Poccetti*. — The monastery is now in part a barrack, in part still occupied by monks.

At the S. angle of the piazza rises the handsome **Palazzo Guadagni**, now *Dufour-Berte* (Pl. C, 6), an early-Renaissance edifice by *Cronaca* (15th cent.), with a loggia in the upper story and a flat wooden roof. The Via Mazzetta leads hence to the left to the church of *San Felice* (p. 547) and the *Casa Guidi* (p. 547) and to the *Palazzo Pitti* (p. 538). We, however, follow, in the meantime, the Via Sant' Agostino and the Via Santa Monaca, to the right, to the **PIAZZA DEL CARMINE** (Pl. B, 4, 5), in which rises the church of —

**Santa Maria del Carmine** (Pl. B, 5; closed 12-2), formerly belonging to the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the *Brancacci Chapel* in the right transept, embellished after 1423(?) by *Masaccio*, probably with the assistance of *Masolino*, with celebrated \*\*Frescoes from the traditions regarding the Apostles, especially St. Peter, to which *Filippino Lippi* added others about 1484. These frescoes became of the highest importance in the education of succeeding artists (comp. p. li; best light 11-4 or 5 p.m.).

They represent: on the piers of the ENTRANCE, above, on the right the Fall (*Masolino?*), on the left the \*Expulsion from Paradise (*Masaccio*), imitated by Raphael in the Logge of the Vatican. LEFT WALL: above, \*Peter taking the piece of money from the fish's mouth, a masterpiece of composition (*Masaccio*); below, SS. Peter and Paul resuscitating a dead youth on the challenge of Simon Magus, and Peter enthroned, with numerous portraits of painters and others (by *Filippino Lippi*). WALL OF THE ALTAR: above, Peter preaching (*Masolino?*); 'combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high principle which presided over the creation of the Vision of Ezekiel in the Pitti gallery'. — C. & C.), and Peter baptising; below, Peter healing the sick, and distributing alms (these three by *Masaccio*). RIGHT WALL: above, Healing the cripples (*Masaccio*) and Raising of Tabitha (*Masolino?*) — Besides the above-mentioned scenes the following also are by *Filippino Lippi*: on the right wall, below, the Crucifixion of Peter, and Peter and Paul before the proconsul: on the entrance-pillars, below, to the left, St. Peter in prison comforted by St. Paul, to the right, Release of St. Peter.

The CHOIR of the church contains the tomb of Piero Soderini, by *Benedetto da Rovezzano*, 1513, restored in 1780. — The **CORSINI CHAPEL**, to the left in the transept, built by *Silvani* in 1670-75, contains the tomb of St. Andrea Corsini (1301-73), Bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the saint; painting in the dome by *Luca Giordano*. — In the SACRISTY (entered from the right transept) are remains of the old woodwork of the roof and frescoes from the history of St. Cecilia and St. Urban, by a follower of *Giotto*.

The CLOISTERS of the monastery (entrance to the right, from the nave of the church) contain a fine fresco of the Madonna with saints and donors, of the *School of Giotto*, and remains of frescoes by *Masaccio* (?), representing a procession. In the former Refectory (closed) is a Last Supper by *Al. Allori* (good light at noon only).

From the Piazza del Carmine the Via dell' Orto (Pl. B, 4) leads to the Porta San Frediano (see p. 552).

The quaint and picturesque **Ponte Vecchio** (Pl. D, 6; pp. 471, 475), over which the covered passage mentioned at p. 495 is carried,

forms the most direct communication between the Piazza della Signoria, with the Uffizi, and the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since the 14th century. A bronze bust of *Benvenuto Cellini* (1500-72; p. 471), sculptor and goldsmith, was placed here in 1901.

For the *Via de' Bardi*, the home of George Eliot's 'Romola', which leads to the left just beyond the Ponte Vecchio, see p. 548.

The line of the Ponte Vecchio is continued by the *VIA DE' GUICCIARDINI* (Pl. D, 6), which passes a small piazza adorned with a column dating from the 14th century. Behind it is the church of *Santa Felicità* (Pl. D, 6), restored in 1736 and containing an Entombment by *Pontorno* (1st altar to the right); in the sacristy is a Madonna with four saints by *Taddeo Gaddi*, and in the chapter-room an Annunciation and Crucifixion of the *School of Giotto*. — Farther on, to the left (No. 17), is situated the *Palazzo Guicciardini*, where the historian Francesco Guicciardini (1482-1540) lived; opposite to it, on the right (No. 16), is the *Casa Campigli* or house of *Machiavelli* (15th cent.; lately 'restored').

The **\*Palazzo Pitti** (Pl. C, 6), conspicuously situated on the slope of the Boboli hill, was designed by *Brunelleschi* about 1440 and begun by *Luca Fancelli*, by order of Luca Pitti, the powerful opponent of the Medici, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of Luca, into the possession of Eleonora of Toledo, wife of Duke Cosimo I. (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are hewn smooth at the joints only. The central part has a third story. The effectiveness of the building is mainly produced by its fine proportions (comp. p. xlv), and it shows 'a wonderful union of Cyclopean massiveness with stately regularity' (*George Eliot*). The façade is 119 ft. high and was originally only of the width of the present top story. About the year 1568 *Bartolomeo Ammanati* inserted the beautiful Renaissance windows of the groundfloor, and added the waterspouts in the form of lions' heads. In 1558-70 he constructed the large colonnaded court at the back, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were added by *Alf. Parigi* after 1620, extending the length of the façade from 350 ft. to 672 ft. The two projecting pavilions were added about 1763.

In 1550 the Pitti Palace superseded the Palazzo Vecchio (p. 472) as the residence of the reigning sovereign, and it is now that of the King of Italy when at Florence. The upper floor of the left wing contains the far-famed **\*\*Picture Gallery** (*Galleria Palatina*), which

was formerly the property of Cardinals Leopold and Carlo de' Medici, and of the Grand-Duke Ferdinand II. — The Pitti Gallery, tastefully rearranged in 1904 by the general director Dr. Corrado Ricci (p. 484), contains about 500 works, and may be regarded as an extension of the Tribuna (p. 491) in the Uffizi Gallery. No collection in Italy can boast of such an array of masterpieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Filippo Lippi* (No. 343; p. 544). *Perugino's* Pietà (164; p. 542), in which the treatment of the landscape deserves notice, is one of his principal works. To *Fra Bartolomeo's* later period belong the Madonna enthroned (208; p. 541), the Resurrection (159; p. 542), the Holy Family (256; p. 544), and the Pietà (64; 542), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto*, the great colourist, is admirably represented by an Annunciation (124; p. 542); by the so-called Disputa (172; p. 542), a picture without action, but of an imposing and dignified character; a Pietà (58; p. 543), more dramatically treated than is the master's wont; and the Madonna with saints (307; p. 544), all of which show his different excellencies, and particularly the soft blending of his colours. — The treasures of the gallery culminate in no fewer than a dozen of RAPHAEL'S works. The exquisite 'Madonna del Granduca' (178; p. 541), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (151; p. 542), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino' (165; p. 542), on the other hand, and the 'Madonna dell' Impannata' (No. 94; p. 543), are of inferior interest and are not entirely by Raphael's own hand. The Vision of Ezekiel (174; p. 541), likewise completed by his pupils, transports us into an entirely different sphere, in which Raphael treats a mediæval symbolical subject. The finest of the portraits is that of Leo X. with the two cardinals (40; p. 543), in which the delicate and harmonious blending of the four shades of red should be noticed. The portrait of Julius II. (79; p. 544) exhibited here is now regarded as a Venetian copy of the original in the Tribuna (p. 492). The portraits of Cardinal Bibbiena (158; p. 542) and Inghirami (171; p. 542) are also now admitted to be early copies. In the 'Donna Velata' (245; p. 543) we recognize Raphael's mistress, whom a later groundless tradition has described as a baker's daughter ('Fornarina'). The same beautiful features recur in the Sistine Madonna at Dresden. The portraits of Angiolo and Maddalena Doni (61, 59; p. 542), of the master's Florentine period, are of unquestioned authenticity, though they display

neither the independence of conception nor the finished mastery of his later Roman portraits. The 'Gravida' (229; see below) is not free from doubt. — The Venetian School also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (185; p. 541); *Sebastiano del Piombo's* St. Agatha (179; p. 541); *Titian's* portraits of Cardinal Ippolito de' Medici (201; p. 541), Aretino (54; p. 543), and the Young Englishman (92; p. 543), his *Bella* (18; p. 542), and his *Mary Magdalen* (67; p. 543); *Tintoretto's* Vulcan with Venus and Cupid (3; p. 544). An excellent work of a later period is *Cristofano Allori's* Judith (96; p. 544). — Among the non-Italian pictures we must mention two landscapes (9, 14; p. 544), four portraits (85; p. 543), and the Allegory of War (86; p. 543), by *Rubens*; Cardinal Bentivoglio (82; p. 543), by *Van Dyck*; two portraits (16, 60; p. 543) by *Rembrandt*; and lastly the equestrian portrait of Philip IV. (243; p. 543), by *Velazquez*.

The ENTRANCE (comp. p. 464) is in the E. angle of the Piazza Pitti, in the archway leading to the Boboli Garden. (Or we may approach the gallery by the connecting passage from the Uffizi; sticks and umbrellas, see p. 495).

Tickets are obtained in the vestibule, to the right. The *Scala del Re*, a new staircase in pietra serena, constructed by Luigi del Moro in 1895-96 in the style of Brunelleschi, leads to a large ante-chamber, with a richly coffered ceiling and a marble fountain of the Renaissance, by *Franc. di Simone* (?), from the Villa Reale di Castello (p. 554). The adjoining room, with the ingress from the Uffizi, contains a large basin of porphyry.

The gallery extends through a suite of splendid saloons, richly adorned in the baroque style by *Pietro da Cortona* (ca. 1640) and embellished with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables, vases, and velvet-covered seats, but are very cold in winter. The pictures are provided with the name of the artist and the subject represented. Catalogue (1902; in French), 2½ fr.

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order. We then return to the saloon of the Iliad, and enter the saloon of the Education of Jupiter (p. 544), which adjoins it on the south. In each room we begin with the entrance-wall.

**SALOON OF THE ILIAD**, so named from the subject of the frescoes by *Luigi Sabatelli*. — Above the door, 230. *Parmigianino*, Madonna with angels (Madonna del collo lungo); 229. Portrait of a lady, long attributed to *Raphael* (known as 'La Donna Gravida'); 228. *Titian*, Half-length of the Saviour, a youthful work. — \*225. *A. del Sarto*, Assumption.

This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscent of



Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory (C. & C.).

'At Florence only can one trace and tell how great a painter and how various Andrea was. There only, but surely there, can the spirit and presence of the things of time on his immortal spirit be understood' (*Swinburne*).

224. *Rid. Ghirlandaio* (?), Portrait of a lady (1509); 223. *Barend van Orley* (?; not *Matsys*), Portrait; 218. *Salvator Rosa*, A warrior. — \*216. *Paolo Veronese*, Daniel Barbaro, Venetian savant and ambassador to England; 215. *Titian*, Portrait, probably of Don Diego de Mendoza (badly preserved); 214. Copy of *Correggio's* Madonna di San Girolamo (p. 369); \*208. *Fra Bartolomeo*, Madonna enthroned, with saints and angelic musicians (1512; injured); 207. *Rid. Ghirlandaio*, Portrait of a goldsmith; \*201. *Titian*, Cardinal Ippolito de' Medici in Hungarian costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part; 200. *Titian*, Philip II. of Spain (copy of the original in the Prado at Madrid).

\*191. *Andrea del Sarto*, Assumption (last, unfinished work, with a portrait of the artist as one of the Apostles); \*190. *Sustermans*, Count Waldemar Christian, son of Christian IV. of Denmark; 188. *Salvator Rosa*, Portrait of himself; 184. *Andrea del Sarto*, Portrait (injured).

\*\*185. *Giorgione* (according to Morelli a youthful work of *Titian*; badly preserved), 'The Concert', representing an Augustine monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony . . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the furs, what pearly delicacy in the lawn of the white sleeves?'—C. & C.

237. *Rosso Fiorentino*, Madonna enthroned, with saints.

SALOON OF SATURN. Ceiling-painting by *Pietro da Cortona*. Above the door, 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha (1520; showing Michael Angelo's influence).

\*\*178. *Raphael*, Madonna del Granduca, a work of the master's Florentine period, formerly in the grand-ducal apartments.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children.'—*Springer*.

\*174. *Raphael*, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.

'Even in his imitation of Michaelangelesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to

his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michael Angelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity'. — *Springer*.

*Raphael*, \*61. Angiolo Doni, the friend of the painter; \*59. Maddalena Strozzi-Doni, wife of Angiolo.

These portraits were painted during the Florentine period of the artist (about 1505). No. 61 recalls the painter's intercourse with Franc. Francia, while the other suggests the influence of Leonardo da Vinci.

\*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'), painted in 1517.

\*171. *Raphael*, Tommaso Fedra Inghirami, humanist and papal secretary (original in America).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobs and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction'. — *Springer*.

\*165. *Raphael*, Madonna del Baldacchino.

This picture dates from the period of his intercourse with Fra Bartolomeo, and was left uncompleted on the migration of the master to Rome in 1500. It was finally completed by *Giulio Romano* and others.

164. *Pietro Perugino*, Entombment (Pietà), painted in 1495; 161. *Bonifazio I.*, Finding of Moses; \*159. *Fra Bartolomeo*, Risen Christ among the four Evangelists (1516; injured). — \*158. *Raphael*, Portrait of a cardinal, said to be Card. Dovizi da Bibbiena (copy; the original at the Prado in Madrid).

\*\*151. *Raphael*, Madonna della Sedia (or Seggiola), painted during the artist's Roman period.

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . At least fifty engravers have tried their skill upon the Madonna della Sedia, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known'. — *Springer*.

147. *Dosso Dossi* (*Giorgione?*), Nymph pursued by a satyr; 149. *Pontormo* (more probably *Ang. Bronzino?*), Guidobaldo II., Duke of Urbino; 148. *Dosso Dossi*, Merry party.

SALOON OF JUPITER. Ceiling-painting by *Pietro da Cortona*. \*18. *Titian*, 'La Bella di Tiziano', painted about 1536, probably the Duchess Eleonora of Urbino, represented in No. 605 and No. 1117 in the Uffizi (see pp. 489, 492); \*64. *Fra Bartolomeo*, Pietà (p. 539); 133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word *Sarò*, is the painter's portrait); 131. *Tintoretto*, Vincenzo Zeno. — 125. *Fra Bartolomeo*, St. Mark, painted under the influence of Michael Angelo (ca. 1515); *Andrea del Sarto*, \*124.

Annunciation, 123. Madonna in glory with four saints (1520; injured); 121, 128. *Moroni*, Portraits. — \*243. *Velasquez*, Equestrian portrait of Philip IV. of Spain, a sketch or small replica of the painting at the Prado (1635); 118. *A. del Sarto*, Portraits of the artist and his wife Lucrezia del Fede (injured); \*245. *Raphael*, 'La Donna Velata' (the lady with the veil), the artist's mistress, painted about 1515 (injured); \*110. *Lor. Lotto* (?), The Three Periods of Life (retouched); 109. *Paris Bordone*, Portrait (known as the 'Nurse of the Medici family'); 111. *Salvator Rosa*, Conspiracy of Catiline.

**SALOON OF MARS.** Ceiling-painting by *Pietro da Cortona*. — \*16. *Rembrandt*, 'The Rabbi', portrait of an old man (a late work; ca. 1658); \*85. *Rubens*, 'The Four Philosophers': Rubens with his brother and (r.) two unknown scholars (ca. 1642); \*83. *Tintoretto*, Portrait of Luigi Cornaro. — 80. *Titian*, Portrait of Vesalius, the anatomist (injured).

\*\*86. *Rubens*, The Terrors of War. Mars going forth (1638).

An admirably preserved and wonderful creation, the permanent and unforgettable frontispiece to the Thirty Years' War, drawn by the hand of the one and only artist that in the loftiest sense was called to the work. — *Burckhardt*.

94. *Raphael*, Holy Family, called Madonna dell' Impannata (i.e. 'with the linen window'), an extension of an originally simpler composition and largely executed by pupils; 93. *Rubens*, St. Francis (a youthful work). — \*81. *A. del Sarto*, Holy Family, the colouring most delicately blended; above, 139, 235. *Rubens*, Holy Family; \*82. *Van Dyck*, Cardinal Guido Bentivoglio, aristocratic and easy (ca. 1624). — On an easel, \*\*92. *Titian*, Portrait known as 'the Young Englishman' (a very striking and interesting type).

**SALOON OF APOLLO.** Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. — \*67. *Titian*, Magdalen (ca. 1532), painted for the Gonzaga family.

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it'. — *C. & C.*

\*66. *Andrea del Sarto*, Portrait of himself (?; injured), 63. *Murillo*, Madonna; 62. *A. del Sarto*, Holy Family (1521); 60. *Rembrandt*, Portrait of himself, beardless (about 1635); \*58. *A. del Sarto*, Pietà (1524); 57. *Giulio Romano* (?), Copy of Raphael's Madonna della Lucertola in Madrid; 56. *Murillo*, Madonna. — \*54. *Titian*, Pietro Aretino, the celebrated verse-writer and pamphleteer, a work described by Aretino himself as a 'hideous marvel', masterly in its characterization (1545); 88, 87. *Andr. del Sarto*, History of Joseph (painted on lids of chests); 137. *Gior. da San Giovanni*, The hunters. — 43. *Franciabigio*, Portrait (1514).

\*\*40. *Raphael*, Pope Leo X. and the cardinals Giulio de' Medici and Lodovico de' Rossi, not undamaged, but still justifying Vasari's enthusiastic praise: 'No master has ever produced, or ever

will produce, anything better'. Giulio Romano shared the execution, the cardinal to the right of the pope being probably by him.

\*150. *Cornelis Janssens*, Charles I. of England and his consort Henrietta Maria.

**SALOON OF VENUS.** Ceiling-painting by *Pietro da Cortona*. — 20. *A. Dürer*, Adam, with the Eve (No. 1, see below), probably only copies by *Hans Baldung Grien* of the originals in the Museo del Prado at Madrid: 'the most perfect treatment of the nude yet produced by northern art' (*Thausing*). 140. *Giul. Bugiardini* (?), Portrait of a lady ('*La Monaca*'); 17. *Titian*, Betrothal of St. Catharine (copy, original in London); 15. *Salvator Rosa*, Sea-piece. — 13. *Matteo Rosselli*, Triumph of David; *Rubens*, \*\*14. Hay-harvest (near Malines), \*9. Ulysses on the island of the Phæacians, appearing to Nausicaa. — 4. *Salvator Rosa*, Harbour at sunrise; \*79. *Raphael*, Pope Julius II. (copy, from the studio of *Titian*); over the door, 3. *Tintoretto*, Cupid, Venus, and Vulcan; 1. *A. Dürer*, Eve, companion piece to No. 20. — We return hence to the Saloon of the Iliad, and thence enter the —

**SALOON OF THE EDUCATION OF JUPITER.** Ceiling-painting by *Catani*. — Above the door, 256. *Fra Bartolomeo*, Holy Family, resembling *Raphael's* Madonna Canigiani at Munich (much injured; the original is in the Corsini Gallery, at Rome); 257. *Bonifazio II.*, Sibyl prophesying to Augustus. — 264. *Tintoretto*, Resurrection; \*96. *Cristof. Allori*, Judith; 272. *A. del Sarto*, John the Baptist (1523; badly restored). — Opposite, 246. *Boccaccio Boccaccino*, Gipsy; 248. *Tintoretto*, Descent from the Cross. — 255. *A. de Vries* (?), Portrait.

We now turn to the left into the SALA DELLA STUFA. The frescoes, illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*; ceiling-paintings by *Matteo Rosselli*, 1622. — Returning hence and traversing a short passage, we observe on the left a small BATH ROOM, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

**SALOON OF ULYSSES.** Ceiling-painting by *Gasparo Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. — 306. *Salvator Rosa*, Landscape; 307. *A. del Sarto*, Madonna with saints (spoiled). — 320. *Ag. Carracci*, Landscape (in opaque colours); 326. *Titian* (not *Paris Bordone*), Pope Paul III. Farnese (original at Naples).

**SALOON OF PROMETHEUS**, with paintings by *Giuseppe Colignon*. 341. *Eusebio di San Giorgio*, Adoration of the Magi.

\*343. *Fra Filippo Lippi*, Madonna and Child; in the background SS. Joachim and Anna, and the Nativity of Mary.

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting.' — *C. & C.*

377. *Mariotto Albertinelli*, Ecce Homo (fresco). — 358. *Dom. Ghirlandaio*, Adoration of the Magi, a replica of the painting in the

Uffizi (p. 490); 348. *School of Botticelli*, Madonna and angels; 355. *Luca Signorelli*, Holy Family and St. Catharine; 365. *Mariotto Albertinelli*, Holy Family. — 382. *Sodoma*, Portrait. — 384. *Piero Pollaiuolo*, St. Sebastian. — The —

GALLERIA POCCHETTI, which we next enter, derives its name from the ceiling-paintings by *Bernardino Poccetti*. 487. *Dosso Dossi*, Repose on the Flight into Egypt, with fine landscape; \*495. *Titian*, Portrait of Tommaso Mosti (1526). Also, Bust of Napoleon I., by *Canova*. — From the Prometheus Room we next enter (to the right) a —

CORRIDOR, on the walls of which are a number of miniature portraits (16-18th cent.) and some good paintings of the 15th century. To the left: \*376. *Lor. Costa*, Portrait of Giovanni II. Bentivoglio; \*375. *Mantegna*, Portrait (apparently an early copy?). To the right: 42. *Pietro Perugino*, Mary Magdalen; 372. *S. Botticelli* (more probably *Andr. del Castagno*?), Portrait of a youth; 44. *Style of Raphael*, Portrait of a youth.

SALOON OF JUSTICE. \*409. *Sebastian del Piombo*, Bust of a bearded man, in the artist's later Roman style; 398. *Artemisia Gentileschi*, Judith; 403. *Bronzino*, Portrait of Duke Cosimo I., 408. *Sir Peter Lely*, Oliver Cromwell (sent by the Protector to the Grand-Duke Ferdinand II.).

SALOON OF FLORA. In the centre, Venus by *Canova*. 415. *Sustermans*, Grand-Duke Ferdinand II. de' Medici; 441, 421. *Gaspard Poussin*, Landscapes; 423. *Titian*, Adoration of the Shepherds (injured); 427. *Franciabigio*, Calumny, after Apelles (comp. No. 1182, p. 491); 429. *J. van Ruysdael*, Landscape with waterfall; \*434. *Ang. Bronzino*, Portrait of an engineer; 436, 416. *G. Poussin*, Landscapes; 435. *Giov. di San Giovanni*, The cook; 437. *Van Dyck*, Repose on the Flight into Egypt (copy); 437. *Van Dyck* (?), Holy Family with angels.

SALOON OF THE CHILDREN (*Sala de' Putti*). *Rachel Ruysch*, 451. Fruit, 455. Fruit and flowers; 453. *Salvator Rosa*, Landscape, known as 'La Pace' (injured); above, 449, 452. *Paul Bril*, Italian landscapes; 457. *H. Dubbels*, Sea-piece; 462. *Jan van Huysum*, Flowers; \*470. *Salvator Rosa*, Landscape, with Diogenes throwing away his drinking-cup ('*la selva dei filosofi*'); 474. *Domenichino*, Landscape, with Diana and Actæon; 476. *Andrea del Sarto*, Madonna.

On the groundfloor of the palace are the **Silver Chamber** and **Collection of Porcelain** (*Museo degli Argenti Antichi e delle Ceramiche*); entrance to the left in the first court; adm., see p. 464.

ROOM I. Vestments of popes and cardinals belonging to the house of Medici; plate and ivory carvings of the school of *Giovanni da Bologna*.

ROOM II. Porcelain, including specimens from China and Japan. Of the European factories Ginori (p. 553), Capodimonte, Sèvres, Meissen, and Vienna are especially well represented.

ROOM III. Allegorical frescoes by *Giov. di San Giovanni*, *Franc. Furini*, and others. Bronzes, goldsmiths' work, and table services, mostly from the possession of the Medici. Beside the window at the entrance is a large bronze Crucifix by *Giov. da Bologna*; also, fine Limoges enamels (16th cent.).



1st Case to the left: Large golden dish, with a representation of Orpheus (ca. 1600). Central Case: Four golden goblets and a vase of the same period. In two desk-cases behind are 54 oval fruit-dishes, with representations of the twelve months and mythological scenes. On the end-wall, *Pietro Tacca*, Crucifixion (bronze).

The **Royal Apartments** are sumptuously furnished, but only those on the first floor are shown to the public. Adm., see p. 464; a staircase, built in 1852 by *Poccianti*, ascends to the right from the first court.

We first enter the Ball Room, which is richly decorated in the classicist style (the stucco ornaments by *Giocondo Albertolli*). — The Sala di Bona, or dining-room, is frescoed by *Bern. Poccetti*. — Next come the King's private apartments in the classicist style (Madonna by *A. del Sarto*, in the bedroom) and the Queen's apartments, luxuriously furnished (Portrait of a duchess of Urbino or some other titled lady, by *Titian*, in the ante-room). — We now return and enter the State Apartments (*Appartamento Ufficiale*). Room I. *Botticelli*, "So-called Pallas, painted for Lorenzo the Magnificent: the genius of the House of Medici grasping a Centaur by the hair, perhaps an allegorical representation of some successfully frustrated conspiracy. *Botticelli*, Madonna in the bower of roses (studio-piece); Copy of *Leonardo da Vinci's* Madonna in the grotto. In the Throne Room are some magnificent Japanese vases. The ante-room (*Anticamera*) contains paintings by *J. M. Nattier* and fine tapestry. In the banqueting-room and the gallery are a few ancient statues; pretty view of the palace-court and the amphitheatre (see below).

The **\*Boboli Garden** (*Reale Giardino di Boboli*, Pl. A-D, 7; adm., see p. 464), at the back of the palace, extends in terraces up the hill. It was laid out by *Tribolo* in 1550, under Cosimo I., and extended by *Bern. Buontalenti* and *Giov. da Bologna*, and commands a succession of charming views of Florence with its palaces and churches, among which the Pal. Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On passing the entrance (Pl. D, 6; comp. also p. 540), we first observe, in a straight direction, a Grotto with four unfinished statues of captives, modelled by *Michael Angelo* for the monument of Pope Julius II. In the background is a statue of Venus by *Giovanni da Bologna*. — The MAIN PATH sweeps upwards to the so-called Amphitheatre (Pl. C, 7), an open space at the back of the palace, enclosed by oak-hedges and rows of seats, which was formerly employed for festivities of the court. On the right, a handsome fountain, in the centre, an Egyptian obelisk and an ancient basin of gray granite. Steep paths ascend to the S. from the amphitheatre to the BASIN OF NEPTUNE (Pl. C, D, 7), adorned with a statue of the god by *Stoldo Lorenzi* (1565); then, higher up, the statue of ABBONDANZA, by *Giovanni da Bologna* and *Pietro Tacca*, erected in 1636 to commemorate the fact that during the general distress in Italy occasioned by war, Tuscany alone, under Ferdinand II., revelled in plenty. At the very top (gate-keeper 20 c.) is the small GIARDINO DEL CAVALIERE, laid out by Card. Leopold on one of *Michael Angelo's* bastions (p. 549) beside the Fortezza di Belvedere

(p. 548) and affording beautiful views. — The alley at the N.E. corner of the Neptune basin leads to the **CASINO BELVEDERE** (Pl. D, 7), from the lofty roof of which a fine \*View of the city is obtained (fee 15-20 c.).

We now return to the Basin of Neptune and follow the alley leading from its N.W. corner to a lawn, also affording a fine view. We may descend direct from this point, but it is better to follow the *Viottolone* to the S.W., a beautiful cypress avenue adorned with statues and leading past a small orangery to the charming **VASCA DELL' ISOLOTTO** (Pl. B, 7). In the centre of this basin, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus and figures of three river-gods by *Giovanni da Bologna*. The surrounding walks are chiefly embellished with 'genre' works.

To the right of the Oceanus basin a broad path, parallel with the palace, is reached, which leads past a lemon-house to the principal entrance. Another exit, reached by a side-path diverging to the left, immediately beyond the lemon-house and near a fountain with Bacchus on the lion, leads into the *Via Romana*.

A little to the S. of the above-mentioned basin are the **Reale Scuderie**, or *Royal Mews* (Pl. B, 7, 8), containing a collection of ancient state-carriages (adm. 10-3; permesso in the 'Amministrazione' of the Pal. Pitti, see p. 464).

At *Via Romana* 19, to the W. of the Pitti Palace, is the **Museum of Natural Science** (*Museo di Fisica e Storia Naturale*; Pl. C, 6; adm., see p. 464), founded by Leopold I., and since greatly extended.

The public museum is on the **SECOND FLOOR**; the zoological collections occupy about 20, the botanical 3 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors the two *Calenzuoli* and *Calamai*.

On the **FIRST FLOOR** (r.) is situated the **TRIBUNA OF GALILEO**, inaugurated in 1841, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Giuseppe Bezzuoli*, *Luigi Sabatelli*, etc., illustrating the history of Galileo, Volta, and other men of science; also a statue of Galileo by *A. Costoli*, numerous busts of celebrated men, and mosaics in the pavement, designed by *Sabatelli*, and executed by *Giov. Batt. Silvestri*. Along the walls are six cabinets containing Galileo's telescope and other instruments of historic interest.

Opposite stands the ancient church of **San Felice** (Pl. C, 6), with a fine porch, rebuilt in 1457 by *Michelozzo* (?); 2nd altar to the right, *Giov. della Robbia* (?), Pietà, a coloured relief in terracotta; 7th altar to the left, *Giov. da San Giovanni*, St. Maximus refreshing St. Felix with a bunch of grapes; above, opposite the high-altar, *Giotto*, Crucifixion.

No. 9, *Piazza San Felice*, is the *Casa Guidi*, in which Robert and Elizabeth Barrett Browning lived from 1848 till the death of the latter in 1861 (tablet). See her poem, 'Casa Guidi Windows'.

Immediately adjoining the *Ponte alle Grazie* (Pl. E, F, 6, 7; p. 471) is the *Piazza de' Mozzi*, in which (No. 6) rises the **Palazzo Torrigiani** (Pl. E, 7), erected in the 16th cent. by *Buccio d'Agnolo* and others, but disfigured by alterations.

In the neighbouring **VIA DE' BARDI** (Pl. D, E, 6, 7) rises the small church of **SANTA LUCIA DEI MAGNOLI** (Pl. E, 7), containing a relief by the *Della Robbia* above the door, and an Annunciation by *Jac. del Sellaio* (1st altar on the left). — The *Palazzo Canigioni*, No. 22a, adjoining the church, dates from the 15th cent. and has a fine court. — Farther on, No. 26, is the *Palazzo Capponi*, originally Gothic, built for Niccolò da Uzzano (p. 468) by *Bicci di Lorenzo* (?).

A little to the S.W., at No. 13 *Via della Costa San Giorgio*, is the *House of Galileo* (Pl. E, 7). The street ends on the S.W. at the *Porta San Giorgio* (Pl. D, 7), which is adorned with frescoes of the 11th century. — Above the Boboli Garden (p. 546) rises the *Fortezza di Belvedere* (Pl. D, 7; now a barrack), constructed in 1590 by *Buontalenti* to protect the Pitti Palace. — From the *Porta S. Giorgio* the *Via San Leonardo* leads to the S. to the *Viale dei Colli* (see below) and the *Villa Poggio Imperiale* (p. 550). To the left, just outside the gate, is the little church of **San Leonardo in Arcetri** (*ie. arce veteri*; Pl. D, 8; generally closed; bell on the right), the pulpit of which is embellished with curious reliefs of about 1200 from the demolished church of **San Piero Scheraggio** (beside the *Pal. Vecchio*).

The **LUNGARNO SERRISTORI**, between the *Ponte alle Grazie* and *Porta San Niccolò*, contains the monument of *Prince Demidoff* (Pl. F, 7), a wealthy Russian to whose philanthropy Florence was much indebted, by *Bartolini* (1870).

Farther on is the church of **San Niccolò** (Pl. F, 7), founded about the year 1000. The sacristy contains a *Madonna della Cintola* by *Al. Baldovinetti*, 1450 (in the lunette). In 1530, after the capitulation of the town to the Medici (p. 469), Michael Angelo is said to have lain concealed for a time in the tower of this church. — From the *Porta San Miniato* (Pl. F, 8), behind **San Niccolò**, a path with old 'Stations of the Cross', ascends beneath old cypresses to the *Monte alle Croci* (p. 549).

To the E. is the *Piazza delle Molina* (Pl. G, 8), with the well-preserved *Porta San Niccolò* (1327), beyond which a path ascends through pleasure-grounds to the *Piazzale Michelangelo* (p. 549).

## 65. Environs of Florence.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon. Only the most important excursions are described below; those who spend some time in Florence may consult '*I Dintorni di Firenze*', by *Guido Carrocci* (Florence; 1831). — When time is limited the excursions a and b may be combined in a single circular tour as follows (by carriage, including stay, 2-3 hrs., on foot 3-4 hrs.). Drive from the *Porta Romana* (Pl. A, 7) *viâ Poggio Imperiale* to the *Torre al Gallo* (p. 550), thence descend the *Viale dei Colli* to the *Piazzale Michelangelo* (p. 549) and *San Miniato* (p. 549), and, finally, return to the *Porta Romana* by the *Viale dei Colli*. The most interesting stage, from the *Porta Romana* to the *Piazza Michelangelo*, may be accomplished on foot in  $\frac{3}{4}$  hr. — Carriage, see p. 460.

(a.) One of the finest promenades in Italy is the hilly road constructed since 1868 from plans by the engineer *Gius. Poggi* (d. 1901), and called the **\*\*Viale dei Colli**. It begins at the *Porta Romana*









(Pl. A, 7; omnibus. see p. 461), ascends the heights in windings under the name of *Viale Machiavelli* (Pl. A, B, 7, 8), and, beyond the large circular *Piazzale Galileo* (385 ft.; comp. Pl. C, 8), is continued as the *Viale Galileo* (side-path to the Torre al Gallo, see p. 551) along the slopes to San Miniato and the *Piazzale Michelangelo* (see below). Lastly, under the name of *Viale Michelangelo* (Pl. G, H, 8), it descends in a long curve to the river, where it terminates at the Ponte in Ferro, near the Barriera San Niccolò (Pl. H, 8). This road, which is 60 ft. wide and nearly  $3\frac{3}{4}$  M. in length, is bordered with charming pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. — Part of the Viale dei Colli is traversed by the electric tramway No. 8 (p. 460). The Piazzale Michelangelo and San Miniato are, however, more speedily reached from the Porta S. Niccolò (p. 548), which is passed by the electric tramway No. 7 (p. 460).

Near San Miniato the road passes the large **\*Piazzale Michelangelo** (340 ft.; Pl. F, G, 8), forming a kind of projecting terrace 5 min. from the Porta S. Niccolò (p. 548). In the Piazzale (café-restaurant) rises a bronze copy of Michael Angelo's David (p. 521), the pedestal of which is surrounded by the four periods of the day (p. 528). Charming **\*VIEW**: to the N.E., on the hill, lies Fiesole; then the city with S. Croce, the Cathedral, S. Lorenzo, the Pal. Vecchio, S. Maria Novella, and the Lungarno; to the left are the villa-covered heights, the Fortezza del Belvedere, and the Monte Oliveto.

**SAN MINIATO**, with its conspicuous light-coloured marble façade, on the hill to the S.E. of Florence, may be reached in a few minutes by the road diverging to the right from the Viale Galileo (see above), just before the Piazzale Michelangelo, or by the path with the 'Stations of the Cross' (p. 548). The footpath passes the secularized Franciscan monastery of **San Salvatore** or *San Francesco al Monte* (Pl. F, G, 8), with a church erected by *Cronaca* in 1475-1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. On the high-altar is a Crucifixion with SS. Mary, John, and Francis, and above the left side-portal, a Pietà in the style of *Giov. della Robbia*, in painted terracotta. — We now ascend towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and defended by him during an eleven months' siege of the city by the Imperial troops. Duke Cosimo I. converted the hill into a regular fort in 1552. Visitors ring at the gate and bestow a gratuity of 15-20 c. on leaving. The church and the whole hill, the so-called *Monte alle Croci*, have been used since 1839 as a *Burial Ground* (fine views, especially from the S. wall of the cemetery).

The church of **\*San Miniato al Monte** is one of the finest examples of the Tuscan-Romanesque style which flourished in Pisa and Florence, and probably dates mainly from the 11th century.

It is a structure of noble proportions, with nave and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted façade dates from the 11th, the mosaics (repeatedly restored) with which it is adorned from the beginning of the 13th century. The tower was rebuilt by *Baccio d'Agnolo* in 1519.

The INTERIOR (closed on Sun. afternoon) contains 12 columns and 3 triple piers of greyish green marble, and its open roof (1357) is tastefully re-decorated in the original style. The beautiful niello pavement (executed in 1207) also deserves inspection. — To the left of the entrance is the monument of *Giuseppe Giusti*, the satirist (d. 1850).

AISLES. On the wall on the right, Enthroned Madonna and six saints by *Paolo di Stefano* (1426); on the left, a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the LEFT AISLE is the Chapel of San Giacomo, constructed in 1461-67 by *Antonio Rossellino* and containing his masterpiece, the "Monument of Cardinal Jacopo of Portugal" (d. 1459), above which is a Madonna and Child in a medallion held by two angels. The frescoes are by *Alessio Baldorinetti* and *Ant. Pollaiuolo*; on the ceiling, four Virtues by *Luca della Robbia*. — In the NAVE, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1448 by *Michelozzo* for Piero de' Medici; on the frieze appears the device of the Medici, consisting of three feathers in a diamond-ring with the legend 'Semper'. The spacious "CRYPT", to which a flight of seven steps descends, does not rest on the four columns which are prolonged into the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of San Miniato (d. 254). — The front-wall of the crypt, the screen of the CHOIR, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrusted marble-work (11th cent.). — The upper part of the APSE is adorned with a mosaic of Christ, with the Madonna and San Miniato, executed in 1297 (?), restored in 1860. The five windows under the arches are closed with translucent slabs of marble. Over an altar on the right is an old portrait of San Giovanni Gualberto (p. 559). — On the S. side of the choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with sixteen (freely restored) frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles) by *Spinello Aretino* (d. 1410). Below them, admirable inlaid work in wood (1472).

(b.) POGGIO IMPERIALE AND TORRE AL GALLO. Outside the Porta Romana (Pl. A, 7; omn., p. 461; steam-tramway to the Certosa, p. 460), to the right of the Viale dei Colli (p. 548), is a fine avenue of lofty cypresses and evergreen oaks, interspersed with four mutilated statues from the old façade of the cathedral (p. 479), leading past the tramway-stations of *Poggio Imperiale* and *Gelsomino* (p. 551). In 20 min. it reaches the *Villa Poggio Imperiale* (390 ft.), thus named and almost entirely fitted up by Magdalena of Austria, wife of Cosimo II., in 1622. The handsome edifice has been occupied since 1864 by the *Istituto della Santissima Annunziata*, a girls' school, and is not accessible.

From Poggio we proceed to the left to the Via San Leonardo (p. 548), and then, at the fork, follow the Via del Pian di Giullari to the right, passing the *Reale Osservatorio Astronomico*, and reach ( $\frac{1}{4}$  hr.) the small Piazza di Voltasanminiato, in *Arcetri*, at the top of the ridge, where the road again divides. We ascend slightly in a straight direction by a footpath to the (2 min.) old *Torre al Gallo* (625 ft.; so called after a family named Galli), which was restored in

1904-6 in the style of the 14th cent. by Signor Bardini (tickets of admission at the Palazzo Bardini, Piazza dei Mozzi 1; p. 547). The platform at the top of the tower, from which Galileo (p. 436) is said to have made several important astronomical observations, affords a splendid \*Panorama of Florence and the valley of the Arno, extending on the E. to the mountains of Pratomagno (best by evening light). — From the small piazza mentioned at p. 550 the Via della Torre al Gallo and Via di Giramontino (views) descend in  $1\frac{1}{4}$  hr. to the Viale dei Colli (station of the electric tramway, p. 460), whence we may proceed to the right to (10 min.) the Piazzale Michelangelo and San Miniato (comp. Map).

The Via del Pian de' Giullari, mentioned at p. 550, running to the S. from the Piazza di Voltanaminato leads to (7 min.) the Villa of Galileo, marked by a bust and inscription, where the great astronomer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary Milton. — The road then ascends in windings viâ the Pian de' Giullari (575 ft.) to the church of *Santa Margherita a Montici* (665 ft.) and to the *Villa Morrocchi*, where *Francesco Guicciardini* is said to have finished his history of Italy. Here too, on 12th Aug., 1530, the Florentines, who had been betrayed by their general Malatesta Baglione, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa delle Bugie* ('villa of lies').

(c.) LA CERTOSA lies on the monotonous highroad to Siena, 3 M. from the Porta Romana (Pl. A, 7; steam-tramway thence, see No. 1, p. 460; also omnibus every  $\frac{1}{2}$  hr., 25 c.; carr. 6 fr., viâ Poggio Imperiale a little more). The steam-tramway ascends from the Porta Romana viâ *Poggio Imperiale* (p. 550) to *Gelsomino*, where it unites with the electric line from the Piazza del Duomo (No. 8, p. 460). At *Due Strade* it reaches the highroad to the Certosa. — Farther on, to the right, is the *Protestant Cemetery* of Florence (also used by members of the Greek church), beyond which are the village of *Galluzzo* (several unpretending trattorie, with gardens) and, a little farther on, the brook *Ema*. On the hill of *Montacuto*, which is clothed with cypresses and olive-trees, at the confluence of the Ema with the *Greve* and 5 min. above the road, rises the imposing *Certosa di Val d'Ema* (375 ft.). The monastery was founded in 1344 by *Niccolò Acciaiuoli*, a Florentine who had settled at Naples and there amassed a large fortune by trading. A monk (1-2 pers. 50 c.) shows the churches and the monastery with its cloisters.

From the anterior court we first enter the SIDE-CHURCH, in the form of a Greek cross, the earliest building, said to have been erected by *Orcagna*, with several small paintings of the school of *Giotto*, including a good Trinity (r.), and also an altar-piece by *Cigoli* (St. Francis receiving the stigmata). — A staircase descends hence to the LOWER CHURCH, with the tombs of the Acciaiuoli. In the chapel immediately in front of us are the mural monument of *Niccolò Acciaiuoli* (d. 1366), founder of the church, by *Orcagna* (?), and three Gothic monumental slabs, the best of which is that of the youthful *Lor. Acciaiuoli* (d. 1353). The side-chapel to the left of the entrance contains the Renaissance monument (restored in 1550) of Cardinal *Angelo Acciaiuoli* (d. 1409). — We then return and enter (to the left) the choir of the MAIN CHURCH, which has a magnificent pavement and

fine carved stalls of 1590. Over the altar is the Death of St. Bruno, a fresco by *Bern. Poccetti*. — To the left are the small CLOISTERS, with stained glass in the style of *Giovanni da Udine*. — To the right in the CHAPTER HOUSE: *Mariotto Albertinelli*, Crucifixion (fresco of 1505); monument of the Carthusian Leonardo Buonafede by *Franc. da Sangallo* (1545). — We next enter the MONASTERY GARDEN, which also serves as a burial-ground, and is surrounded by handsome cloisters. At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The projecting TERRACE on the N. side commands a picturesque view of the hills of Florence and Piesole. — We visit the REFECTORY, which contains a tasteful lectern of the 15th cent., then, beyond the small CLOISTERS in the style of Brunelleschi, reach the WEST TERRACE, which overlooks the valley of the Greve.

(d.) MONTE OLIVETO AND BELLOSGUARDO. About  $\frac{1}{3}$  M. beyond the Porta San Frediano (Pl. B, 4; omnibus, p. 461) the 'Via di Monte Oliveto' diverges to the left from the Empoli and Pisa road, and in  $\frac{1}{2}$  M. more it reaches the entrance to the garden of the **Badia di San Bartolomeo di Monte Oliveto** (270 ft.) founded in 1334 (key next door, No. 10; fee 20-30 c.). A slight eminence here, planted with cypresses, commands an admirable view, now somewhat interrupted by trees. — The monastery-buildings are now used as a military hospital. The church, restored in the style of Michelozzo in 1472, possesses frescoes by *Poccetti*. In the priest's house are the remains of a fresco of the Last Supper by *Sodoma*.

From the Monte Oliveto the Via di Monte Oliveto leads to the S., crossing a small square and passing several houses, to ( $\frac{1}{2}$  M.) the Piazza di Bellosguardo. Thence the short Via Roti-Michelozzi leads to the left to the **Villa Bellosguardo**, near the entrance of which we obtain one of the finest \*Views of Florence. Adjacent is the *Villa dell' Ombrellino* (formerly *Segni*), occupied by Galileo in 1617-31, and now marked by his bust. — We return to the Porta San Frediano from the above-mentioned square by the Via di Bellosguardo (to the E.), the Via di San Francesco di Paola (Pl. A, 5), and the Viale Petrarca (to the left).

(e.) The **Cascine**, or park of Florence, lies to the W., beginning at the Piazza degli Zuavi (Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone (p. 554). It affords delightful and refreshing walks to the traveller fatigued with sight-seeing; in the more distant parts it is covered with woods. The name is derived from a farm to which it once belonged (*cascina* = dairy). In the proper season it is a fashionable rendezvous in the late afternoon, particularly for driving. — Outside the town, immediately to the left, is a small *Café Restaurant*. — About the middle of the Cascine is a large open space, the *Piazzale del Re* (where a military band plays on Sun. and festivals in summer), with the *Casino delle Cascine*, a frequented café-restaurant. The park terminates about 1 M. farther on at the monument of the *Rajah of Holapore* (d. 1870), whose body was burnt at this spot. Fine view of the W. environs of Florence, with its thick sprinkling of villas. — *Electric Tramway*, see No. 2, p. 460; also *Omnibus* to the Porta al Prato (Pl. B, C, 4), see p. 461.



On the same road lies **Poggio a Caiano** (steam-tramway from Piazza della Stazione, see p. 460; a pleasant drive of  $1\frac{1}{2}$  hr.; permissi for the villa at the 'Amministrazione' of the Palazzo Pitti, p. 461). The *Trattoria Tramway* affords good country-fare. At the end of the village (130 ft.) stands the **VILLA**, built about 1480 for Lorenzo il Magnifico by *Giuliano da Sangallo* in a simple rustic style, and still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by *Andrea del Sarto* (1521; Caesar receiving the tribute of Egypt), *Franciabigio* (Triumph of Cicero), \**Pontorno*, Allegory of the Four Seasons, and *Aless. Allori* (Flaminius in Greece, and Scipio in the house of Syphax, 1580); the subjects typify events in the history of the Medici as narrated by Paolo Giovio. The loggia has a fine stucco-ceiling. — From Poggio a Caiano to *Empoli*, see p. 441.

The electric railway to Sesto (No. 3; p. 460) proceeds first to *Ponte a Rifredi* (railway-station, see p. 457), with the ancient church of *Santo Stefano in Pane*. To the N.E., about 2 M. from Rifredi, at the foot of the hills, lies the **Villa Medicea** in Careggi, the property of the grand-dukes down to 1780 (adm. only when the proprietor, Prof. Segré, is in residence; fee  $\frac{1}{2}$  fr.). The villa was erected by *Michelozzo* (?) for the first Cosimo, who terminated his brilliant career in 1464 at this house, which still practically retains its original form. This was also once a favourite seat of the *Platonic Academy* (p. 470), which met in the noble loggia. Lorenzo il Magnifico also died at Careggi (1492), after Savonarola had refused him absolution because he would not restore her liberty to Florence. Fine view, especially from the projecting passage below the roof. Frescoes by *Pontorno* and *Bronzino* and a number of portraits recall the famous past of the villa; in the garden-loggia are a fine terracotta relief of the Resurrection, by *A. Verrocchio* (ca. 1460), and a fresco by *G. F. Watts*.

About halfway between the Villa Medicea and Castello (see below), is the *Reale Istituto della Quiete*, a girls' school, with admirable sculptures by the Della Robbia (including a terracotta replica of Verrocchio's Doubting Thomas), and paintings by *Botticelli* (?) and *Ghirlandaio*. — A few yards farther on is the *Villa Quarto*, with beautiful gardens, erected for Duke Cosimo I. by Tribolo, now in the possession of Countess Stroganoff.

To the N.W. of Rifredi,  $\frac{3}{4}$  M. to the N.E. of the railway-station of *Castello* and  $\frac{1}{2}$  M. from the village of *Castello* (stopped at by the Sesto tramway if previous notice be given to the conductor), is the **Villa Reale di Petraia**, owned by the Brunelleschi in the 14th cent. but remodelled by *Buontalenti* in the Renaissance style in 1575 for the Card. Ferdinando de' Medici. It is now fitted up as a royal residence (permesso at the Pal. Pitti), and is provided with a curious modern adaptation of a Roman 'atrium'. The interior is adorned with frescoes by *Volterrano* (1636) and contains an unimportant altar-piece by *Andrea del Sarto*. The delightful gardens contain a fine oak, 400 years old, with a platform among its branches which used to be a favourite resort of Victor Emmanuel II. — Immediately to the W. (4 min. from the tramway-station in Castello) lies the **Villa Reale di Castello**, with an uninteresting château and a beautiful park (ring at No. 3, to the left of the château; permesso obtained at the same time as that for the Villa Petraia, whence the visitor is conducted to the Villa Castello; fee 1 fr.). Each villa possesses a fine fountain by *Tribolo*, with statues by *Giov. da Bologna*.

In *Doccia*, about  $1\frac{1}{4}$  M. to the N.E. of the rail. stat. of *Sesto* (p. 457), is the great **Manifattura Ginori**, founded by the *Marchese Carlo Ginori* in 1735 for the making of majolica (Meissen 1710, Vienna 1720, Sevres 1738), and now belonging to the *Società Ceramica Richard-Ginori*. Since the closing of the Naples pottery in 1806 this factory has produced porcelain in the Capodimonte style, and in 1847 it successfully revived the ancient majolica manufacture in the style of Faenza, Gubbio, and Urbino. It also produces excellent copies of Della Robbia work. The show-rooms and collections of the firm are worth seeing (open in winter 9.30-12 and 2.30-4.30, in summer 8-11 and 2.30-5.30); permissi in the dépôt of the factory,



in Florence (p. 462). The work-rooms are not shown. — By taking the tramway to Sesto, we pass the villa of *Marchese Corsi*, the celebrated exporter of plants, which is interesting to botanists and horticulturalists (permessi at *Via Ghibellina* 67).

Sesto is the best starting-point for an ascent of *Monte Morello* (3065 ft.; there and back 6-7 hrs.). We go viâ *Doccia* (p. 553) to (1½ hr.) *Le Molina*, whence we proceed to the left, viâ *Morello*, to (25 min.) *Gualdo*, where the easier of the two paths to the summit diverges beyond the church. Passing (10 min.) a cattle-shed (to the left), we reach the S.E. peak, *La Casaccia* (3020 ft.), which is crowned with a ruined convent and commands an extensive and splendid view. The highest peak, named *L'Aia*, is reached in ¼ hr. more. In returning we may proceed to the N.E. viâ *Paterno* to the rail. stat. of *Vaglia* (p. 421) or we may follow the ridge to the S.E. to the *Poggio del Giro* (2455 ft.) and go on to Florence viâ *Castiglioni*, *Cercina*, and *Careggi* (p. 553).

(f.) *FIESOLE*, on the height about 3 M. to the N.E. of Florence, may be reached by walkers in 1½ hr. The most convenient of the various routes is offered by the electric tramway (No. 4; p. 460; best views on the right). The steep old road between *San Domenico* and *Fiesole* should be traversed once at least on foot for the sake of the beautiful views. (Visit to the *Badia*, see p. 552.) Those who go by carriage (about 8 fr.; comp. p. 460) should stipulate for the inclusion of the *Badia*; the return may be made from *Fiesole* viâ *Vinciagliata* (p. 557) and *Ponte a Mensola* (p. 557; one-horse carr. about 10-12 fr.). — The tramway leads from the *Piazza del Duomo* through the *Piazza dell' Annunziata* (Pl. G, 3, 4; p. 509) and the *Piazza Savonarola* (Pl. I, 2) to the *Barriera della Querce*, where the precincts of the city are left. It then crosses the railway to Rome and ascends to *San Gervasio*, soon affording a fine view of the hills on the S. bank of the Arno. Beyond *Le Lune* (\*Hôt.-Pens. *Le Lune*, pens. 6-9 fr.) the route winds up through a picturesque hilly district to *San Domenico* (see below).

PEDESTRIANS proceed by the *Piazza Cavour* (Pl. H, I, 1), where a triumphal arch, erected in 1739, commemorates the entry of Grand-duke Francis II., to the *Barriera delle Cure* (comp. Pl. I, 1; omn., see p. 461) and ascend the *Via Boccaccio* to the N.E., on the left bank of the *Mugnone*, an insignificant stream. The *Villa Palmieri*, the property of the Earl of Crawford, where Queen Victoria resided in 1838, is passed on the right. *Boccaccio* makes this the residence of the narrators in his 'Decamerone' during the plague in 1348. [The *Villa Gherardo* or *Ross*, on the way to *Settignano* (p. 557), is supposed to have been the first meeting-place of the story-tellers, whence they afterwards migrated by a path 'full west' to the *Villa Palmieri*.] The road then ascends rapidly between garden-walls to *San Domenico*. — Another route for walkers ascends from the *Barriera della Querce* (see above) to the N.E. by the *Via delle Fôrbici*, over the hill of *Forbici*, passing the *Serbatoio della Querce* (I.) and the *Villa Dante* (I.). The latter, which was owned by the Dante family about 1300, was remodelled by the *Portinari* (p. 483) in the 15th cent. and now belongs to *Signor Bondi*. Following the *Via della Piazzola* we reach *San Domenico* in ¾ hr. more.

*San Domenico di Fiesole* (485 ft.) is a small cluster of houses at the base of the hill of *Fiesole*. In the Dominican monastery founded here in 1405 the pious *Fra Giovanni Angelico da Fiesole* lived before his removal to *San Marco* at Florence. The choir of

the church contains a Madonna with saints, painted by him (1st chapel on the left), and an altar-piece, the Baptism of Christ, by *Lorenzo di Credi* (2nd chapel on the right). — Opposite the church the 'Via della Badia' diverges to the left, leading in about 5 min. to the **Badia di Fiesole**, a monastery founded in 1028, occupied first by Benedictine, but after 1439 by Augustine monks. It was re-erected by a follower of *Brunelleschi* about 1456-66, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The monastery was frequently the residence of members of the 'Platonic Academy' (p. 470). Pico della Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778) the printing-office of the learned *Francesco Inghirami* was established here. Since 1876 it has been occupied by a superior school of the Brothers of Christian Schools.

The CHURCH, with a transept, but destitute of aisles, is covered with circular vaulting, is of noble proportions throughout, and is richly decorated by pupils of *Desiderio da Settignano*. The part of the façade which is decorated with black and white marble belongs to the original Romanesque structure. — From the choir we enter the CLOISTERS (to the right), on the W. side of which is the refectory, containing a quaint fresco by *Giovanni da San Giovanni* (1629), representing angels ministering to Christ in the wilderness; the pulpit is by *Piero di Cecco*. On the S. side is a loggia, adjoining the garden, which affords a charming view of Florence and the valley of the Mugnone.

Three routes lead from San Domenico to Fiesole. 1. The NEW ROAD to the right, traversed by the electric tramway, sweeps round to the E., affording (r.) a superb view of Florence and the Arno Valley, and describing a sharp curve beyond the station of *Regresso di Maiano* (758 ft.), finally skirts the S. side of Fiesole, and ends in the Piazza del Duomo. Among the numerous villas it passes is the *Villa Landor* (to the right, below the road), where Walter Savage Landor lived for many years. — 2. The steep OLD ROAD (Via Vecchia Fiesolana) leads past the *Villa Montaltuzzo* and the *Villa Mac Calmont* (formerly *Medicea*), once a favourite residence of Lorenzo the Magnificent, and in 20 min. joins the new road. About 2 min. to the right of the Villa Mac Calmont is the oratory of *Sant' Ansano*, with several works by the Della Robbia, four paintings by Jac. del Sellaio, etc. — 3. The VIA GIOVANNI DUPRÉ, called at first Via di Fontelucente, diverges to the left from the old road at the Villa Montaltuzzo, skirts the W. side of the Franciscan convent (p. 556), with a pretty view of the Mugnone valley, and finally reaches the Piazza del Duomo from the N., beside the ancient theatre.

**Fièsòle.** — ALBERGO-RISTORANTE AURORA, déj. 2½-3½, D. 3¼-4, pens. 7-9 fr., incl. wine, good; ITALIA, pens. 5-6 fr., both in the Piazza del Duomo, with small gardens and view. — Beggars and hawkers at Fiesole are troublesome.

*Fiesole* (970 ft.), Lat. *Faesulae*, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 5000 inhab., who like most of the natives of this district are engaged

in straw-plaiting (for fans about  $\frac{1}{2}$  fr., little baskets 1 fr.). Near the Roman theatre is a little exhibition of their produce.

On the height we enter the spacious *Piazza Mino da Fiesole*, and perceive immediately opposite us the —

**CATHEDRAL**, one of the earliest and simplest examples of the Tuscan-Romanesque style, begun in 1028 by Bishop Jacopo il Bavaro, restored in 1256, and lately remodelled. It is a basilica of simple exterior, with a transept and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

On the entrance-wall, over the door, St. Romulus, a terracotta figure of the *School of the Robbia* (1521). — **CHOIR**. Over the altar, Madonna and saints, *School of Giotto*. The chapel to the right of the choir contains the Monument of Bishop Salutati (d. 1466), with the bust of the deceased and (above) a fine sarcophagus by *Mino da Fiesole*; to the left is a bas-relief by the same master, representing the Adoration of the Child. On the sides and above these, frescoes of the *School of Botticelli* (retouched).

Behind the cathedral is a gateway marked 'Ingresso agli Scavi', forming the entrance to the ruins of some ancient buildings excavated since 1873 (50 c., admitting to Museum also; see below). The *Roman Theatre*, with its stage facing the S., has nineteen tiers of stone seats, in a semicircle 37 yds. in diameter. Below are three other rows for the seats of persons of rank. A little farther down are some scanty and partly restored remains of a *Roman Temple*. A small projection, near the Via Giovanni Dupré (p. 555), affords a view of a fragment of the *Ancient Etruscan Wall*. Above the theatre we have a good view of the valley of the Mugnone, Pratolino, and Mte. Senario (p. 557); to the left the railway to Faenza.

Opposite the cathedral, on the W. side of the piazza, are the *Episcopal Palace* and the *Priests' Seminary*. — On the E. side of the piazza is the small *Palazzo Pretorio*, of the 13th cent., bearing the arms of the magistrates (podestà); on the ground-floor is the insignificant *Museo Fiesolano*, containing the yield of the excavations mentioned above (tickets, see above). — Adjacent to it is the old, but entirely modernized, church of SANTA MARIA PRIMERANA, of the 10th cent., containing a tabernacle in terracotta (Crucifixion) of the school of *Luca della Robbia* (1442); to the right, reliefs of the heads of St. Rochus and the Virgin by *Francesco da Sangallo* (1542 and 1575). Key at house No. 11; fee 30 c.

The site of the Roman Capitol of Fæsulæ is occupied by a *Franciscan Monastery* (1130 ft.; not accessible for ladies), to which the Via San Francesco, ascending abruptly to the W., opposite the cathedral, leads in a few minutes. It contains a painting by *Piero di Cosimo* (Conception of the Virgin; 1480). — On the right, a little below the monastery, rises the venerable, but much disfigured church of *Sant' Alessandro*, with 15 antique columns of cipollino. The plateau in front of it commands a beautiful and extensive \*VIEW (finest at sunset) of the valley of Florence, bounded on the S. by several ranges of hills, and on the W. by the heights of Monte Albano. A fine view of the Apennines and the upper Mugnone valley is obtained from the edge of the wood behind the convent.

Beyond Fiesole, on the S.E., rises *Monte Ceceri* (1453 ft.), from the quarries of which comes the gray pietra serena so universally used in Florence. It may be ascended from Fiesole direct by a rough path or viâ (12 min.) *Borgunto* (see below; by the Via Franc. Colzi, to the right). The splendid view from the top includes the Tuscan hills from the Pratomagno chain (p. 559) to the Apuan Alps, with the hills of Chianti, noted for their wine, to the S. The descent to the Regresso di Maiano (p. 555) is steep and fatiguing.

From the Regresso di Maiano (p. 555) the Via Benedetto da Maiano skirts the slope of Mte. Ceceri to ( $\frac{1}{2}$  M.) *Maiano* (565 ft.). Thence we may descend to the S.W., through the pretty *Africo Valley* to *San Gervasio* (p. 554), or to the S. to the ( $\frac{1}{4}$  hr.) road from Florence to Settignano, a little on this side of *Ponte a Mensola* (255 ft.; electric tramway, No. 5, p. 460).

On a hill-top 1 M. to the N.E. of Maiano lies the *Castello di Vincigliata*, a castle of the 14th cent., belonging to Lord Westbury, which has been restored since 1855 and fitted up in a mediæval style. Visitors are admitted on Sun. and Thurs. between 8 and 5 (attendant 1 fr.). The Castello may be reached also from Ponte a Mensola by the steep Via Giov. Leader in  $\frac{3}{4}$  hr., and from Fiesole in 1 hr. by a rough cart-track, passing *Borgunto*, on the N. slope of Mte. Ceceri, and the mediæval *Castel di Poggio*. — Circular drive from Florence viâ Fiesole and Vincigliata, see p. 554.

About  $\frac{1}{2}$  M. to the E. of Florence is the high-lying and pleasant village of *Settignano* (580 ft.; Caffè Desiderio), the terminus of the electric tramway No. 5 (p. 460). From the upper end of the village the beautiful Via Desiderio da Settignano descends to the left viâ the hamlet of *Corbignano* (415 ft.), to ( $\frac{1}{2}$  hr.) *Ponte a Mensola* (see above).

In the midst of a wood about 9 M. to the N. of Florence, and about 3 M. from the station of *Montorsoli* (p. 421) viâ the village of that name, lies *Pratolino* (1512 ft.; *Ferd. Zocchi's Inn*). A little on this side of the village, to the right, is the entrance to the *Villa of Pratolino*, formerly belonging to the grand-dukes and now to Princess Demidoff (adm. only by permission of the steward). The château, built by Buontalenti about 1560 at the instance of Francesco de' Medici, for the reception of Bianca Cappello (p. 536), has been in ruins since 1832, while the gardens have been modernized and partly converted into plantations. Almost the only relic of former splendour is a colossal crouching figure (62 ft. high), representing the Apennines and ascribed to *Giov. da Bologna*. — From Pratolino a beautiful road, with numerous views, leads to the N.E. viâ *Macioli* to (5 M.) the *Monte Senario* (2700 ft.), on the top of which, in the midst of a grove of pines, is a Servite Convent (*Annunziata*), founded in 1233 and restored in 1514. The great terrace affords a splendid \*Panorama of the surrounding mountains, with distant views of Fiesole and Florence, seen through the valley of the Mugnone. An excellent liqueur, 'Gemma d'Abeto', is made at the convent. From the summit we may go on to the N.W. (at first by a rough footpath) to the railway-station of *Vaglia* (p. 421;  $\frac{1}{4}$  hr., in the opposite direction 2 hrs.).

(*g.*) *SAN SALVI*, about  $\frac{3}{4}$  M. from the *Piazza Beccaria* (Pl. 1, 6; electric tramway No. 6, p. 460). We leave the tramway in the Via Aretina at the corner of the Via di S. Salvi, which brings us in 3 min. to an archway on the right (ring). Of the Vallombrosan monastery of *San Salvi*, founded before 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence, only the remains are now extant. The district adjoining the Campo di Marte is still called 'Campo d'Arrigo'. The former refectory (adm., see p. 464) contains a collection of old paintings belonging to the Florentine galleries and a \*Fresco by *Andrea del Sarto* (1526-27), representing the Last Supper.



(*h.*) **VALLOMBROSA.** A visit to this celebrated monastery is now easily accomplished in one day with the aid of the cable-railway from Sant' Ellero to Saltino; but in summer several days may be very pleasantly spent at Vallombrosa (rooms should be ordered in advance in July and August). The drive from Florence or Pontassieve (see below) to Vallombrosa is charming.

FROM FLORENCE TO SANT' ELLERO, 16 M., railway in ca.  $\frac{1}{2}$ -1 hr. (fares 3 fr. 5, 2 fr. 15, 1 fr. 40 c.; return-tickets to Saltino 10 fr. 60, 9 fr. 25, 8 fr. 10 c.). — From the central station the train performs the circuit of the city, and stops at the suburban station of (3 M.) *Campo di Marte*. It then skirts the right bank of the Arno. Piesole lies above us, to the left. The valley soon contracts. 8 M. *Compiobbi*, in a fertile district, above which rise barren heights.

13 M. **Pontassieve.** — *Hotels.* ALB. DEL VAPORE; LOCANDA DELLA STAZIONE. — *Diligences* daily, at 2.30 p.m., to *Stia* and to *Pratovecchio* (fare 3 fr.). — *Carriages* at the hotels: one-horse carriage to *Vallombrosa* for 1 pers., 8 fr.; two-horse carr., 2 pers. 15, each additional pers. 6 fr., luggage 5 c. per kilogramme ( $2\frac{1}{2}$  lbs.). Carr. and pair from Florence to Vallombrosa, for 1-4 pers., 40 fr.; one-horse carr. to *Stia* 12, two-horse 24 fr.; to *Camatoli* 25 and 40 fr.

*Pontassieve* (325 ft.), a small village at the confluence of the *Sieve* and the Arno, formerly derived some importance from its situation on the highroad over the Apennines to Forlì.

The road from Pontassieve to (5 hrs.) Vallombrosa crosses the *Sieve* beyond the village and ascends the valley of the Arno. About 1 M. from Pontassieve, where the road forks, we keep to the left. From the second fork ( $1\frac{1}{2}$  M. farther) the left branch leads to the Consuma Pass and the Casentino (p. 560), the right follows the ridge to (3 M.) the village of *Pelago* (Locanda della Pace), the birthplace of Lor. Ghiberti, and ( $2\frac{1}{4}$  M.) *Paterno*, formerly a monastery-farm, and thence ascends a picturesque gorge (steep towards the end) to the village of *Tosi*,  $2\frac{1}{2}$  M. farther on. The road steadily ascends, usually through woods, to ( $1\frac{1}{4}$  hr.) *Vallombrosa* (p. 559).

16 M. **Sant' Ellero** (365 ft.; *Railway Restaurant*) is an insignificant village with an old castle, in which the Ghibellines expelled from Florence in 1267 were besieged by the Guelphs. — To Arezzo (p. 562; 38 M., in  $1\frac{1}{4}$ - $2\frac{1}{2}$  hrs.), see *Baedeker's Central Italy*.

The CABLE RAILWAY from S. Ellero to Saltino is 5 M. long, with a maximum gradient of 22:100. The ascent takes about 1 hr.; fare 4, return-ticket 6 fr. — The train starts from the railway-station at S. Ellero and ascends through a grove of oaks, on the bank of the torrent *Vicano*, to the crest of one of the numerous spurs which the Pratomagno range throws out into the valley of the Arno. A striking view is disclosed; straight on, Saltino appears, above a steep slope. —  $2\frac{1}{2}$  M. *Donnini*. We now traverse a well-cultivated district high above the *Vicano*, and then ascend gently on the right bank of the *Ciliana* to (3 M.) *Filiberti*, beautifully situated at the foot of the Pratomagno chain. The railway skirts the slope in windings (fine views). — 5 M. **Saltino** (3140 ft.), finely situated on a barren promontory, commanding a splendid view. Near the station are the *Hôtel Vallombrosa* (R. 4-6, B.  $1\frac{1}{2}$ , déj.  $3\frac{1}{2}$ ,







D. 5, pens. 12-15 fr.) and the *Hôtel Croce di Savoia*;  $\frac{1}{2}$  M. farther on is the *Grand Hôtel Castello di Acquabella* (pens. 12-15 fr.).

The carriage-road leads through a dense grove of firs to ( $1\frac{1}{4}$  M.) *Vallombrosa*. The road which diverges to the right at the station and passes the *Scoglio del Saltino*, a projecting rock with a fine view of the Arno valley, is only a little longer.

The convent of *Vallombrosa* (3140 ft.), situated in a shaded and sequestered spot on the N.W. slope of the Pratomagno chain, was founded in 1015 and suppressed in 1866. The present buildings, dating from 1637, have been occupied since 1870 by the *Reale Istituto Forestale*, the only advanced school of forestry in Italy. There are now only three monks here, who celebrate service in the church and attend to the meteorological observatory. Hotel: *Albergo della Foresta* (the former Foresteria), R. from  $3\frac{1}{2}$ , B. 1, déj.  $2\frac{1}{2}$ , D. 4, pension (L. and wine extra) 7-12, in July and August 8-12, omn. from the cable-railway  $\frac{1}{2}$  fr.; *Trattoria Medici*, plain.

The monastery of Vallombrosa was founded by *San Giovanni Gualberto* (985-1073), the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of San Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the road. The latter fell at his feet and implored mercy. The knight forgave his enemy, and led him to San Miniato, where he himself assumed the cowl. Finding the discipline there too lax, however, he betook himself to this lonely spot and founded Vallombrosa.

*Il Paradisino* (3336 ft.), a small hermitage situated on a rock,  $\frac{1}{4}$  hr. to the left above the monastery, is now an annexe to the Alb. della Foresta (see above; rooms not very comfortable). The platform in front commands an admirable \*Survey of the monastic buildings, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the Alpi Apuane (R. 21). — Another walk may be taken on the road leading from the hotel towards the N.E. along the mountain-slopes via *Villa del Lago* to the *Consuma Pass* (p. 560).

The ascent of the *Secchieta* (4755 ft.), the N. summit of the *Pratomagno Chain*, from Vallombrosa occupies  $1\frac{1}{2}$ -2 hrs. (guide not indispensable for experts). The path diverges to the right, a little before we reach the Paradisino (see above) and ascends to the S.E. mostly through dense pine forest and afterwards over pastures, passing the so-called *Romitorio della Mucinaia*, to the crest of the ridge, which it reaches at a narrow depression. Hence we ascend to the left to (25 min.) the *Tabernacolo di Don Piero*, an old chapel commanding a splendid \*View. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty Monte Falterona, where the Arno rises; to the W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is sometimes visible in the extreme distance. — We may return to Vallombrosa from the chapel by keeping to the N.W., via the *Croce Rossa*; or we may descend to the W. from the Romitorio to Saltino direct via the bare ridge of the *Bocca di Lupo*.

From the *Segnale di Pratomagno* (5223 ft.), the highest summit of the Pratomagno chain (4-5 hrs. from Vallombrosa, with guide) a steep path

descends to the N., through woods and ravines ( $1\frac{1}{2}$  hr.), skirting the brook *Solano*, passing *Cetica* and several other mountain-villages, and leading to the picturesque market-town of *Castel San Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the *Solano* and *Arno*, where the fertile Casentino expands. Carriage-roads lead from *Castel S. Niccolò* to *Poppi* ( $4\frac{3}{4}$  M.; p. 562), and to *Stia* and *Pratovecchio* (4 M.; see below).

(i.) **CAMALDOLI** and **LA VERNA**. This excursion takes walkers  $3\frac{1}{2}$ –4 days from Pontassieve or Vallombrosa. 1st Day, over the *Consuma* Pass to *Stia* and *Pratovecchio*; 2nd Day, direct or viâ the *Falterona* to *Camaldoli*; 3rd Day, by *Badia a Prataglia* to *La Verna*; 4th Day, to *Bibbiena*, and thence by train to *Arezzo*. Those who omit the beautiful hill-walks in the Casentino visit *Camaldoli* from *Poppi* or *Bibbiena*, and *La Verna* by carriage from *Bibbiena*.

The road from *Pontassieve* mentioned at p. 558 ascends past the old castle of *Diaceto*, the (4 M.) village of the same name, and the ( $6\frac{1}{2}$  M.) hamlet of *Borselli* to the ( $10\frac{1}{2}$  M.) *Consuma* Pass (ca. 3360 ft.), which may also be reached from *Vallombrosa* by a bridle-path (comp. p. 559; guide necessary, 2 hrs.). A little on this side of the head of the pass is the small village of *Consuma*, with two poor osterie. The summit of the *Monte Consuma* (3435 ft.) lies to the right. Farther on the road leads up and down to (14 M.) the lonely inn (unpretending) of *Cusaccia* and (15 M.) *Omomorto*. A little lower down a view is disclosed of the **Casentino**, or upper valley of the *Arno*, bounded on the N. and E. by the Central Apennines and on the W. by the *Pratomagno* chain, while it is open towards the S. To the S.E. appears the jagged outline of the *Verna*, and a little farther on, to the left, the range of *Falterona*. — At (17 M.) *Scarpaccia* the road to ( $19\frac{1}{2}$  M.) *Stia* and *Pratovecchio* diverges to the left from the highroad to *Bibbiena*. To the right,  $1\frac{1}{2}$  M. to the S.W. of *Pratovecchio*, we see the ruined castle of *Romena*, mentioned by Dante (*Inferno*, xxx. 73), near which arose the *Fonte Branda*, now dried up. A little farther on the road again forks, the left branch leading to *Stia*, the right to *Pratovecchio*. The station of the railway to *Arezzo* (p. 562) lies between these two places.

**Stia** (1460 ft.; *Alb. della Stazione Alpina*, R.  $1\frac{1}{2}$  fr., plain but good; *Alb. Falterona*; carr. and pair to *Camaldoli* viâ *Poppi*, 10–12 fr.), with a picturesque church ('*La Pieve*'), and **Pratovecchio** (1410 ft.; *Alb. Spigliamenti*; *Alb. Bastieri*) are good headquarters for excursions in the Casentino (guide 5 fr. daily, and his food).

From *Pratovecchio* a footpath leads to *Camaldoli* (about 9 M.) viâ *Moggiona*; another route, somewhat longer, passes *Casalino* and *Sacro Eremo* (p. 561). — The following is a fine but somewhat fatiguing round from *Stia*: past the ruined castle of *Porciano* to the N. of the *Source of the Arno* ('*Capo d'Arno*'; see Dante's '*Purgatorio*', xiv.; 4265 ft.), 3 hrs.; thence to the summit of **Monte Falterona** (5410 ft.; *Ricovero Dante*, of the Ital. Alpine Club), which commands a wide\*View, extending in clear weather from the Tyrrhenian Sea to the Adriatic; descent to the *Alp Stradella*, 1 hr.; viâ the

*Poggio Seali* (4355 ft.) and the *Prato al Soglio* (see below) to the *Sacro Erēmo* 4 hrs., back to Camaldoli  $3\frac{1}{4}$  hr. (in the reverse direction, from Camaldoli to the Falterona, 7 hrs.). — Hurried travellers may ascend direct to the E. from Stia, vià ( $1\frac{1}{4}$  hr.) *Lonnano*, to ( $4\frac{1}{2}$  hrs.) the *Prato di Bertone*, and descend thence vià *Sacro Erēmo* to ( $1\frac{1}{4}$  hr.) *Camaldoli* (guide desirable).

The suppressed abbey of **Camaldoli** (2717 ft.; \**Grande Albergo*, pens. with wine 12 fr.; *Restaurant*, on the groundfloor, cheaper), prettily situated in a narrow wooded valley, was founded in 1012 by St. Romuald (d. 1027) but frequently devastated by fire and war. The environs are wild and beautiful. A steep road ascends to ( $1\frac{1}{4}$  hr.) the *Sacro Erēmo* (3680 ft.), a monastery with hermitages, founded in 1046 and surrounded by fine pine-woods.

The name of the place is said to be derived from Campus Maldoli, after a certain pious Count Maldolus, who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1809.

The \*Views from the narrow ridge of the Apennines at the back of *Sacro Erēmo*, especially from the summit which is not planted with trees, called the *Prato al Soglio* (4420 ft.), are very extensive and beautiful. To the N.E. the houses of Forlì may be distinguished in clear weather, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno, the lower valley of the Arno as far as Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the 'backbone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

Walkers from Camaldoli may reach the highroad from Cesena to Bibbiena in  $1\frac{1}{2}$  hr. by a rough and stony track, and then proceed vià *Partina* to (6 M.) *Bibbiena* (p. 562). If time allows, however, the road from Camaldoli to ( $7\frac{1}{2}$  M.) *Poppi* (p. 562) is preferable. In the opposite direction Camaldoli may be reached by carriage from Poppi in 2, from Bibbiena in  $2\frac{1}{2}$  hrs.

FROM CAMALDOLI TO LA VERNA on foot. Pedestrians should select the beautiful but fatiguing route (with guide) vià the *Sacro Erēmo* and the village of (2 hrs.) *Badia a Prataglia* (2765 ft.; Hôt. *Mulinacci*; Pens. *Boscoverde*, English, 8 fr.), which lies on the above-mentioned road from Bibbiena to Cesena. Thence we proceed to the S.E. to (2 hrs.) *Corezzo* and descend along the stream of that name to ( $\frac{3}{4}$  hr.) *Biforco*, at its confluence with the *Corsalone*. We then ascend along the *Corsalone* and through plantations of oaks to ( $2\frac{1}{4}$  hrs.) a stony upland plain, interspersed with marshes. Above this rises the abrupt sandstone mass of the **Verna**, to a height of 850 ft. On its S.W. slope, one-third of the way up, and 3700 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1215 by St. Francis of Assisi, and substantially rebuilt after a fire in 1472. Strangers receive good food and accommodation here, for which a fair recompense is ex-



pected (ladies not admitted). The monks show the extensive convent, the three churches with their excellent reliefs in terracotta of the school of the *Robbia* (Annunciation by *Andrea della Robbia* in the main church), and the *Luoghi Santi*, a series of grottoes once frequented by St. Francis. — A path ascends through beautiful woods to the *Penna della Verna* (4165 ft.), also known simply as *l'Apennino*, 'the rugged rock between the sources of the Tiber and Arno', as it is called by Dante (*Paradiso*, xi. 106). The celebrated view from this ridge, now somewhat obscured by trees, is best obtained from the small chapel on the N.W. spur, about  $\frac{3}{4}$  hr. above the monastery. — About  $\frac{1}{4}$  hr. below the convent, at the end of the Bibbiena road (see below), stands a modest *Osteria*.

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Norum*, where Lodovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at *Caprese*, in the neighbouring valley of the *Singerna*, but in 1476 his parents removed to *Settignano* (p. 557).

FROM STIA-PRATOVECCHIO TO AREZZO, 28 M., railway in  $1\frac{3}{4}$ -2 hrs. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.), descending the Arno valley. Beyond (4 M.) *Porrena-Strada*, the first station, the train passes the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. —  $5\frac{1}{2}$  M. *Poppi* (1430 ft.; *Alb. Vezzosi*; *Pens. Gelati*), on a hill rising to the right above the Arno, is commanded by the lofty tower of the castle of the *Counts Guidi*, the ancient lords of the Casentino, expelled by the Florentines in 1440. The castle was built in 1230 and partly restored in 1896-99. Road to Camaldoli, see p. 561 (carr. 7, with two horses 10 fr.).

9 M. *Bibbiena* (1395 ft.; *Alb. Amorosi*, R.  $1\frac{1}{2}$  fr., well spoken of), the birthplace of Bernardo Dovizi, afterwards Cardinal Bibbiena (1470-1520), the patron of Raphael, is prettily situated on a hill rising from the Arno (carr. from the station to the town  $\frac{1}{2}$  fr.). The principal church, *San Lorenzo*, contains fine terracotta reliefs of the Adoration of the Holy Child and the Descent from the Cross, of the school of the *Robbia*. — Bibbiena is the starting-point for those who visit La Verna by carriage ( $7\frac{1}{2}$  M., in 2 hrs.; carr. and pair 10-12 fr., bargaining necessary).

13 M. *Rassina* (1000 ft.), with a silk-factory. — 23 M. *Giovi*. The train now quits the valley of the Arno and traverses the rich *Val di Chiana* to —

28 M. *Arezzo* (840 ft.; *Inghilterra*; *Vittoria*), a provincial capital with 16,500 inhab. and several interesting churches; see *Baedeker's Central Italy*.

## List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Besc. = Brescian, Crem. = Cremonese, Flor. = Florentine, Ferr. = Ferrarese, Flem. = Flemish, Friul. = Friulian, Gen. = Genoese, Lomb. = Lombardic, Mant. = Mantuan, Mil. = Milanese, Mod. = of Modena, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Pied. = Piedmontese, Pis. = Pisan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Span. = Spanish, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The Arabic numerals enclosed within brackets refer to the art-notice throughout the Handbook, the Roman figures to the Introduction.

- Abbâte, Niccolò dell'*, Mod. P., 1512-71. — (258).
- Alba, Macrino d'*, Pied. P., ca. 1470-1528 (?). — (33).
- Albani, Franc.*, Bol. P., 1578-1660. — (390).
- Alberti, Leon Batt.*, Flor. A., 1404-72. — (xlii. 258. 470).
- Albertinelli, Mariotto*, Flor. P., assistant of Fra Bartolomeo, 1474-1515. — (lviii. 471).
- Alemannus, Joh. (Giovanni Alemanno, Giov. da Murano)*, Ven. P., middle of the 15th cent. — (291).
- Alessi, Galeazzo, A.*, follower of Michael Angelo, 1512-1572. — (xlviii. 80. 133).
- Algarði, Al.*, Bol. S., A., 1592-1654.
- Aliense (Ant. Vassillacchi)*, Umbr. and Ven. P., d. 1629.
- Allegri, Ant.*, see *Correggio*.
- All'ori, Aless.*, Flor. P., 1535-1607. — (471).
- , *Cristofano*, Flor. P., 1578-1621. — (lxii. 471).
- Altichiero da Zevio*, Ver. and Pad. P., second half of the 14th cent. — (xli. 245).
- Alunno*, see *Foligno*.
- Amadeo (Amadio), Giov. Antonio*, Lomb. S., A., 1447-1522. — (l. 133).
- Amerighi*, see *Caravaggio*.
- Ammanâti, Bart.*, Flor. A., S., 1511-92. — (xlvii).
- Angelico da Fiesole, Fra Giov.*, Flor. P., 1387-1455. — (lii. 470. 555).
- Anguissola (Anguisciola), Sofonisba d'*, Crem. P., 1535-1626. — (207).
- Anselmi, Michelangelo*, Lucca and Parma, P., 1491-1554.
- Antelami, Benedetto*, Lomb. S., flourished ca. 1178-96.
- Araldi, Al.*, Parm. P., 1465-1528.
- Arca, Nicc. dell'*, of Bari, Bol. S., d. 1494. — (389).
- Arezzo, Niccolò d' (Nicc. di Piero Lambertini)*, Flor. S., d. 1420.
- Arpino, Cavaliere d' (Gius. Cesari)*, Rom. P., ca. 1560-1640. — (lxi).
- Aspertini, Amico*, Bol. and Lucca P., ca. 1475-1552. — (447).
- Avanzi, Jacopo degli*, Bol. P., 2nd half of the 14th century.
- Avanzo, Jacopo d'*, Ver. and Pad. P., 2nd half of the 14th cent. — (xli).
- Bacchiacca (Fran. Ubertini)*, Flor. P., ca. 1490-1557.
- Baccio d'Agnòlo*, Flor. A. and S., 1462-1543. — (xlvii).
- Badile, Ant.*, Ver. P., teacher of Paolo Veronese, 1480-1560.
- Bagnacavallo (Bart., Ramenghi)*, Bol. and Rom. P., 1484-1542. — (lx. 390).
- Baldovinetti, Alessio*, Flor. P., 1427-99. — (470).
- Balduccio, Giov. di*, Pis. and Lomb. S., flourished ca. 1321-39.
- Bambaia, il (Agostino Busti)*, Mil. S., ca. 1480-1548. — (li. 153).
- Bandinelli, Baccio*, Flor. S., 1493-1560. — (lv. 473).
- Bandini, Giov. (G. dall' Opera)*, Flor. S., pupil of the last, ca. 1570.
- Baratta, Franc.*, Rom. S., pupil of Bernini, d. 1700.
- Barbarelli, Giorgio*, see *Giorgione*.
- Barbari, Jac. de'*, Ven. P., ca. 1450-1515.
- Barbieri*, see *Guercino*.
- Baroccio, Federigo*, Rom. P., follower of Correggio, 1528-1612.

- Barozzi, Giac.*, see *Vignola*.  
*Bartolino da Novara*, Ferr. and Mant. A., d. 1406.  
*Bartolomeo della Porta, Fra*, Flor. P., 1475-1517. — (lviii. 471).  
*Basaiti, Marco*, Ven. P., c. 1470-c. 1530. — (291).  
*Bassano, Franc. (da Ponte)*, the Elder, father of Jacopo, Ven. P., ca. 1500. — (280).  
 — — —, the Younger, son of Jacopo, Ven. P., 1549-92.  
 — — —, *Jacopo (da Ponte)*, Ven. P., 1510-92. — (280. 291).  
 — — —, *Leandro (da Ponte)*, son of Jacopo, Ven. P., 1558-1623.  
*Batoni, Pompeo*, of Lucca, Rom. P., 1708-87.  
*Bazzi, Giov. Ant.*, see *Sodoma*.  
*Beccafumi, Domenico*, Sien. P., 1486-1551.  
*Begarelli, Ant.*, Mod. S., 1498-1565. — (ii. 372).  
*Bellano, Bart.*, Pad. and Flor. S., pupil of Donatello, 1430-98.  
*Bellini Gentile*, brother of Giovanni, Ven. P., ca. 1429-1507. — (lii. 291).  
 — — —, *Giovanni*, Ven. P., ca. 1430-1516. — (liii. 291).  
 — — —, *Jacopo*, father of Giov. and Gentile, Ven. P., ca. 1400-71. — (liii. 291).  
*Belotto*, see *Canaletto*.  
*Bembo, Bonifazio*, Crem. P., after 1450.  
 — — —, *Gian. Franc.*, Crem. P., 16th century.  
*Berettini, Pietro*, see *Cortona*.  
*Bergamasco, Guglielmo (Gugl. dei Grigi)*, Ven. A., d. 1550.  
*Bernini, Giov. Lorenzo*, Rom. A., S., 1598-1680.  
*Bertoldo di Giovanni*, Flor. S., pupil of Donatello and teacher of Michael Angelo, d. 1491.  
*Betti, Bernardino*, see *Pinturicchio*.  
*Bianchi Ferrari*, Ferr. and Mod. P., teacher of Correggio, d. 1510.  
*Bibbiena, Ant. Galli da*, Bol. A., 1700-1774.  
*Bicci di Lorenzo*, Flor. P. and S., 1373-1452.  
*Bigio, Franc.*, see *Franciabigio*.  
*Bigordi*, see *Ghirlandajo*.  
*Bissölo, Pier Franc.*, Ven. P., 1464-1545.  
*Boccaccino, Boccaccio*, Crem. and Ven. P., ca. 1460-1518. — (206).  
*Bologna, Giov. da (Jean Boulogne, from Douai)*, Flem. and Flor. S., 1529-1608. — (471).  
*Boltraffio (Beltraffio)*, Giov. Ant., Mil. P., pupil of Leon. da Vinci, 1467-1516. — (433).  
*Bonannus, Pisan A.*, S., towards the end of the 12th cent. — (428).  
*Bonasia, Bart.*, Mod. P., flourished ca. 1475.  
*Bonifazio the Elder (dei Pilati)*, d. 1540, the Younger, d. 1553, the Youngest (Veneziano), flourished ca. 1555-79, Ven. P. — (lxi. 245, 291).  
*Bonone, Carlo*, Ferr. P., 1569-1632.  
*Bonsignori, Franc.*, Ver. P., 1455-1519.  
*Bonvicino*, see *Moretto*.  
*Bordone, Paris*, Ven. P., 1500-1571. — (lxi. 291).  
*Borgognone, Ambrogio, da Fossano*, Mil. P., d. 1523 — (133).  
*Botticelli, Aless. or Sandro (Al. Filipepi)*, Flor. P., 1446-1510. — (lii. 471).  
*Bramante, Donato*, Umbr., Mil., and Rom. A., 1444-1514. — (xlvi. xlvii. 133).  
*Brea, Lod.*, of Nizza, P., ca. 1500.  
*Bregno, Lorenzo*, Ven. S., d. 1521.  
*Briosco, Andrea*, see *Riccio*.  
 — — —, *Ben.*, Lomb. S., after 1500.  
*Bronzino, Angelo*, Flor. P., 1502-72. — (lviii. 471).  
*Brueghel the Elder, Jan*, Flem. P., of Brussels, son of Pieter the Elder, 1568-1625.  
 — — —, *Pieter*, Dutch P. of Breda, ca. 1525-69.  
 — — —, the Younger, *Pieter*, Flem. P. of Brussels, son of the preceding, 1564-1633.  
*Brunelleschi (Brunellesco), Filippo*, Flor. A., S., 1377-1446. — (xlvii. 470).  
*Brusaporci (Dom. Ricci)*, Ver. P., 1494-1567.  
*Buffalmacco (Buonamico Cristofani)*, Pisan P., ca. 1330. — (431).  
*Buggiano (Andrea di Lazzaro de' Cavalcanti)*, Flor. S., pupil of Donatello, 1412-62.  
*Bugiardini, Giuliano*, Flor. P., 1475-1554.  
*Buon, Bart.*, the Elder, son of Giovanni, Ven. A., S., d. ca. 1465.  
 — — —, *Bart. (the Younger) Bergamasco*, Ven. A., after 1500.  
 — — —, *Giovanni*, Ven. A. and S., d. before 1443. — (290).  
 — — —, *Pantaleone*, son of Giovanni, Ven. A. and S., 15th cent.  
*Buonarroti*, see *Michael Angelo*.  
*Buonconsiglio, Giov.*, surnamed *Marescalco*, Vic. P., flourished ca. 1497-1537. — (265).  
*Buontalenti, Bern.*, Flor. A., 1536-1608.  
*Eusti, Agost.*, see *Bambaia*.  
*Caccini, Giov. Batt.*, Flor. A., 1562-1612.  
*Caliari, Benedetto*, brother of P. Veronese, Ven. P., 1538-98.  
 — — —, *Carletto*, son of P. Veronese, Ven. P., 1572-96.

- Calviari, Gabriele*, son of P. Veronese, Ven. P., 1568-1631.
- , *Paolo*, see *Veronese*.
- Camaino, Tino di*, Sien. S., d. 1339.
- Cambiasso, Luca*, Gen. P., 1527-85. — (80).
- Cambio, Arnolfo di*, Flor. A., S., 1232-c. 1301. — (470. 428).
- Campagna, Girolamo*, Ven. S., pupil of Jac. Sansovino, 1550-1623. — (290).
- Campagnola, Dom.*, Pad. P., ca. 1484-1564 (?).
- Campi, Ant.*, son of the following, Crem. P., d. ca. 1591. — (207).
- , *Galeazzo*, Crem. P., 1475-1536. — (207).
- , *Giulio*, son of the preceding, Crem. P., ca. 1502-72. — (207).
- Campione, Matteo da*, Lomb. A., S., d. 1396.
- Canaletto (Antonio Canale)*, Ven. P., 1697-1768. — (291).
- (*Bern. Belotto*), Ven. P., 1724-80. — (291).
- Canova, Antonio*, S., 1757-1832.
- Caprina, Meo del*, Flor. A., 1430-1501.
- Caracci*, see *Carracci*.
- Caradosso*, see *Foppa*.
- Caravaggio, Michaelangelo Amerighi da*, Lomb., Rom., and Neap. P., 1569-1609.
- , *Polidoro da*, Rom., Neap., and Sicilian P., 1495-1543. — (lix).
- Cariani, Giov. (Giov. Busi)*, Bergam. and Ven. P., ca. 1485-1541.
- Caroto, Franc.*, Ver. P., 1470-1546. — (lx. 245).
- Carraccio, Vittore*, Ven. P., flourished ca. 1480-1520. — (291).
- Carpi, Girol. da*, Ferr. P., 1501-68.
- Carracci, Agostino*, Bol. P., 1557-1601. — (390).
- , *Annibale*, brother of Agostino, Bol. P., 1560-1609. — (lxii. 350).
- , *Lodovico*, cousin of Agostino, Bol. P., 1555-1619. — (350).
- Carraccino*, see *Mulinari*.
- Carrucci*, see *Pontormo*.
- Castagno, Andrea del*, Flor. P., 1390-1457. — (lii. 470).
- Castiglione, Benedetto*, Gen. P., 1616-70. — (80).
- Catena (Vincenzo di Biagio)*, Ven. P., d. 1531. — (291).
- Cavazzola (Paolo Morando)*, Ver. P., 1486-1522. — (lx. 245).
- Cavedoni, Giac.*, Bol. P., 1577-1660.
- Cellini, Benvenuto*, Flor. S. and goldsmith, 1500-1572. — (471).
- Cignani, Carlo*, Bol. P., 1628-1719.
- Cigoli (Luigi Cardi da)*, Flor. P., 1559-1613. — (471).
- Cima (Giov. Batt. C. da Conegliano)*, Ven. P., 1459-1517. — (291. 348).
- Cimabue, Giov.*, Flor. P., 1240?-after 1302. — (xl. 428).
- Cione, Andrea di*, see *Orcagna*.
- Cioni, Andrea de'*, see *Verrocchio*.
- Cittadella*, see *Lombardi, Alf.*
- Ciuffagni, Bernardo di Piero*, Flor. S., 1381-1457.
- Civerchio, Vinc.*, Lomb. P., ca. 1500.
- Civitali, Matteo*, Lucca, S., 1435-1501. — (l. 443).
- Claude le Lorrain (Gellée)*, French P., 1600-1692.
- Clementi, Prosp.*, S. in Reggio, grandson of Bart. Spani, pupil of Michael Angelo, d. 1584.
- Clouet, Jehan*, Netherland.-French P., d. 1540.
- Coducci, Moro*, Ven. A., d. 1504. — (290).
- Conegliano, Giov. Batt. da*, see *Cima*.
- Correggio (Antonio Allegri da)*, Parm. P., 1494-1534. — (lx. 365. 380).
- Cortona, Pietro (Berettini) da*, Flor. A., P., and decorator, 1596-1669.
- Cosimo, Piero di*, see *Piero*.
- Cossa, Franc.*, Ferr. and Bol. P., d. 1477. — (380).
- Costa, Lorenzo*, Ferr. and Bol. P., 1460-1535. — (258. 380).
- Cranach, Lucas*, German P., 1472-1553.
- Credi, Lorenzo di*, Flor. P., 1459-1537. — (liv. 33. 471).
- Crespi, Daniele*, son of the following, Mil. P., 1590-1630. — (133).
- , *Giov. Batt. (il Cerano)*, Mil. P., 1557-1633. — (133).
- Crivelli, Carlo*, Ven. P., flourished ca. 1468-93. — (liii. 139. 291).
- Cronaca, Simone Pollaiuolo*, Flor. A., 1454-1508. — (470).
- Daniele, Pellegrino da San*, see *Pellegrino*.
- Danti, Vinc.*, Flor. S., 1530-76.
- David, Gerard*, Flem. P., ca. 1450-1524.
- Deferrari, Defendente*, see *Ferrari*.
- Dolci, Carlo*, Flor. P., 1616-86. — (471).
- Domenichino (Domenico Zampieri)*, Bol., Rom., and Neap. P., A., 1581-1641. — (lxii. 350).
- Donatello (Donato di Niccolò di Betto Bardi)*, Flor. S., 1386-1466. — (l. 470. 271).
- Dosso Dossi (Giov. di Niccolò Lutero)*, Ferr. P., ca. 1479-1542. — (lx. 350).
- Dou, Gerard*, Dutch P., pupil of Rembrandt, 1613-75.
- Duccio, Agostino d'Antonio di*, Flor. S. and A., 1418-after 1481.
- , *di Buoninsegna*, Sien. P., d. 1319. — (xl).
- Dürer, Alb.*, German P., 1471-1528. — (485).
- Dyck, Ant. van*, Antwerp, Flem. P., 1599-1641. — (80).

- Elsheimer, Adam*, Germ. P., 1578-1620.  
*Empoli, Jac. Chimenti da*, Flor. P., 1554-1640.  
*Fabrizio, Gentile da*, Umbr. P., ca. 1370-1428. — (liii. 291).  
*Falconetto, Giov. Maria*, Ver. and Pad. A., P., 1458-1534. — (xlvii).  
*Fapresto*, see *Giordano*.  
*Farinato, Paolo*, Ver. P., ca. 1524-1606.  
*Ferramola, Floriano* or *Fioravante*, Bresc. P., d. 1528.  
*Ferrari, Defendente de*, Pied. P., 1470-1532. — (33).  
 —, *Gaudenzio*, Pied. and Lomb. P., 1471(?) - 1546. — (33. 133. 71).  
*Ferrucci, Andr.*, Flor. S., 1465-1526.  
*Fieravanti, Fieravante*, Bol. A., ca. 1380-1447.  
*Fiesole, Fra Giovanni Angelico da*, see *Angelico*.  
 —, *Mino da*, Flor. S., 1431-84. — (1).  
*Filarete, Ant. (Ant. Averulino)*, Flor. A., S., d. after 1465. — (133).  
*Finiguerra, Maso*, Flor. goldsmith, 1427 - after 1462.  
*Fioravante*, see *Ferramola*.  
*Foggini, Giov. Batt.*, Flor. S., 1652-1737.  
*Foligno, Nicc. (Alunno) di Liberatore da*, Umbr. P., ca. 1430-1502.  
*Fontana, Carlo*, Rom. A., 1634-1714.  
 —, *Prospero*, Bol. P., 1512-97.  
*Foppa, Cristoforo*, surnamed *Caradosso*, Lomb. and Rom. goldsmith, ca. 1445-1527. — (133).  
 —, *Vincenzo*, Lomb. P., d. ca. 1515. — (133).  
*Formigine (Andrea Marchesi)*, Bol. A., S., ca. 1510-70.  
*Francavilla (Francheville), Pietro*, of Cambrai, S., pupil of Giov. da Bologna, 1548 - ca. 1618.  
*Francesca, Piëro della (Pietro di Benedetto)*, Umbrian-Flor. P., pupil of Dom. Veneziano, ca. 1420-92. — (lii).  
*Francia, Francesco (Franc. Raibolini)*, Bol. P., S., 1450-1517. — (389).  
 —, *Giàcomo*, son of the last, Bol. P., ca. 1487-1557. — (390).  
*Franciabigio (Francesco Bigio)*, Flor. P., 1482-1525. — (471).  
*Francucci, Innoc.*, see *Imola*.  
*Furini, Franc.*, Flor. P., 1604-1646. — (471).  
*Gaddi, Agnolo*, Flor. P., pupil of Giotto, 1333-1396. — (470).  
 —, *Gaddo*, Flor. P., ca. 1260-1327.  
 —, *Taddèo*, Flor. P., A., pupil of Giotto, ca. 1300-66. — (470).  
*Garbo, Raffaellino del (R. Carli)*, Flor. P., 1466-1524.  
*Garofalo (Benvenuto Tisi da)*, Ferr. P., 1481-1559. — (lix. 380).  
*Gellée*, see *Claude le Lorrain*.  
*Ghiberti, Lor. (di Cione)*, Flor. S. 1381-1455. — (xlix. 470).  
*Ghirlandajo, Dom. (Dom. Bigordi)*, Flor. P., 1449-94. — (lii. 471).  
*Ghirlandajo, Ridolfo*, son of the last, Flor. P., 1483-1561. — (lviii. 471).  
*Gianpietrino*, see *Pedrini*.  
*Giocondo, Fra*, Ver. and Rom. A., 1435-1515. — (xlvi. 245).  
*Giolfino, Nicc.*, Ver. P., ca. 1486-1518.  
*Giordano, Luca*, surnamed *Fapresto*, Neap. P., ca. 1632-1705.  
*Giorgione (Giorgio Barbarelli)*, Ven. P., 1477?-1510. — (1x. 279. 291).  
*Giotto (Giotto di Maestro Stefano)*, Flor. P., pupil of Giotto, 14th century. — (470).  
*Giotto (di Bondone)*, Flor. P., A., S., 1267 (?) - 1337. — (xl. 271. 470).  
*Giovanni da San Giovanni*, see *San Giovanni*.  
*Gobbo*, see *Solari*.  
*Goes, Hugo van der*, Flemish P., ca. 1420-82.  
*Gozzoli, Benozzo*, Flor. and Pis. P., pupil of Fra Angelico, 1420-c. 1497. — (lii. 470. 428).  
*Granacci, Franc.*, Flor. P., 1469-1543.  
*Grandi, Ercole di Giulio Cesare, Ferr.* P., d. 1535 (?).  
*Guardi, Franc.*, Ven. P., 1712-93.  
*Guariento*, Pad. P., ca. 1310-77. — (291).  
*Guarini, Guarino*, Mod. and Pied. A., 1624-83.  
*Guercino, il (Giov. Franc. Barbieri)*, Bol. and Rom. P., 1591-1666. — (373. 380).  
*Holbein, Hans, the Younger*, German P., 1497-1543.  
*Honthorst, Gerh. (Gherardo della Notte)*, Dutch P., 1590-1656.  
*Imola, Innocenzo da (Inn. Francucci)*, Bol. P., 1494-1549. — (390).  
*Juvara, Fil.*, Rom., Pied., and Lomb. A., 1685-1735.  
*Kauffmann, Maria Angelica*, German P., 1741-1807.  
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*Lanfranco, Giov.*, Bol., Rom., and Neap. P., 1581-1647.  
*Lanini, Bernardino*, Pied. and Lomb. P., d. ca. 1578.  
*Leonardo da Vinci*, Flor. and Mil. P., S., and A., 1452-1519. — (liii. 133. 471).  
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*Leopardi, Aless.*, Ven. S., A., d. 1522. — (li. 290).  
*Liberale da Verona*, Ver. P., 1451-1536. — (245).



- Libri, Girolamo dai*, Ver. P., 1474-1556. — (245).
- Licinio, Bernardino*, Bergam. and Ven. P., flourished ca. 1511-44.
- , *Giov. Ant.*, see *Pordenone*.
- Ligozzi, Jac.*, Flor. P., 1543-1627.
- Lionardo*, see *Leonardo*.
- Lippi, Filippino*, Flor. P., ca. 1459-1504. — (455. 471).
- , *Fra Filippo*, father of Filippino, Flor. P., ca. 1406-69. — (lii. 271. 470).
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- (*Pietro*, d. 1515, *Antonio*, d. 1516, *Tullio*, d. 1559, *Girolamo*, etc.), Ven. A. and S. — (xlvii. 290).
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- Longhi, Luca*, Rav. P., 1507-80.
- , *Pietro*, Ven. P., 1702-62.
- Lorenzetti, Ambrogio and Pietro*, Sien. P., 1st half of 14th century.
- Lorenzo, Don (Lor. Monaco)*, Flor. P., ca. 1370-1424?
- Lotto, Lorenzo*, Ven. P., 1480-1556. — (lxi. 291).
- Luini, Bernardino*, Lomb. P., ca. 1470-ca. 1532. — (liv. 133. 12. 195).
- Maiano, Benedetto da*, brother of Giuliano, Flor. A. and S., 1442-97. — (470).
- , *Giuliano da*, Flor. A., 1432-90.
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- Mantegazza, Antonio*, brother of Cristoforo, Lomb. S., d. 1491.
- , *Cristoforo*, Lomb. goldsmith and S., d. 1482. — (133).
- Mantegna, Andrea*, Pad. and Mant. P., 1431-1506. — (liii. 253. 271).
- Maratta, Carlo*, Rom. P., 1625-1713.
- Marcantonio Raimondi*, Bol. and Rom. engraver, ca. 1488-1527.
- Marchesi, Andrea*, see *Formigine*.
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- , *Simone*, Sien. P., ca. 1285-1344.
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- Masaccio (Tommaso di Ser Giovanni Guidi da Castel San Giovanni)*, Flor. P., 1401-28. — (li. 470).
- Masolino (Tommaso di Cristofano Fini)*, Flor. P., teacher of Masaccio, 1383-1440? — (183).
- Massegne, Giacomello and Pierpaolo delle*, Ven. S., ca. 1400. — (250).
- Matys, or Massys, Quinten*, Flem. P., ca. 1466-1530.
- Mazza, Giuseppe*, Bol. and Ven. S., ca. 1600-80.
- Mazzola, Fil.*, father of Parmigianino, Parm. P., ca. 1460-1505.
- Mazzola, Franc.*, see *Parmigianino*.
- Mazzolino, Lodov.*, Ferr. P., 1481-1530. — (380).
- Mazzoni, Guido (Il Modanino)*, Mod. S., 1450-1518. — (li. 372).
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- Meldola, Andr.*, see *Schiavone*.
- Melone, Altobello da*, Crem. P., beginning of the 16th century. — (207).
- Memling, Hans*, Flemish P., 1430-94.
- Mengs, Ant. Raphael*, German P., 1728-79.
- Messina, Antonello da*, Sicilian and Ven. P., d. ca. 1493. — (291).
- Metsu, Gabriel*, Dutch P., 1630-67.
- Michael Angelo Buonarroti*, Flor. and Rom. A., S., and P., 1475-1564. — (xlvii. liv. 389. 471. 508).
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- , *Raffaello da*, son of Baccio, Flor. S., 1505-67.
- Montorfano, Giov. di*, Lomb. P., flourished 1448-71.
- Montorsoli, Fra Giov. Ang.*, Flor. S., assistant of Michael Angelo, 1507-63.
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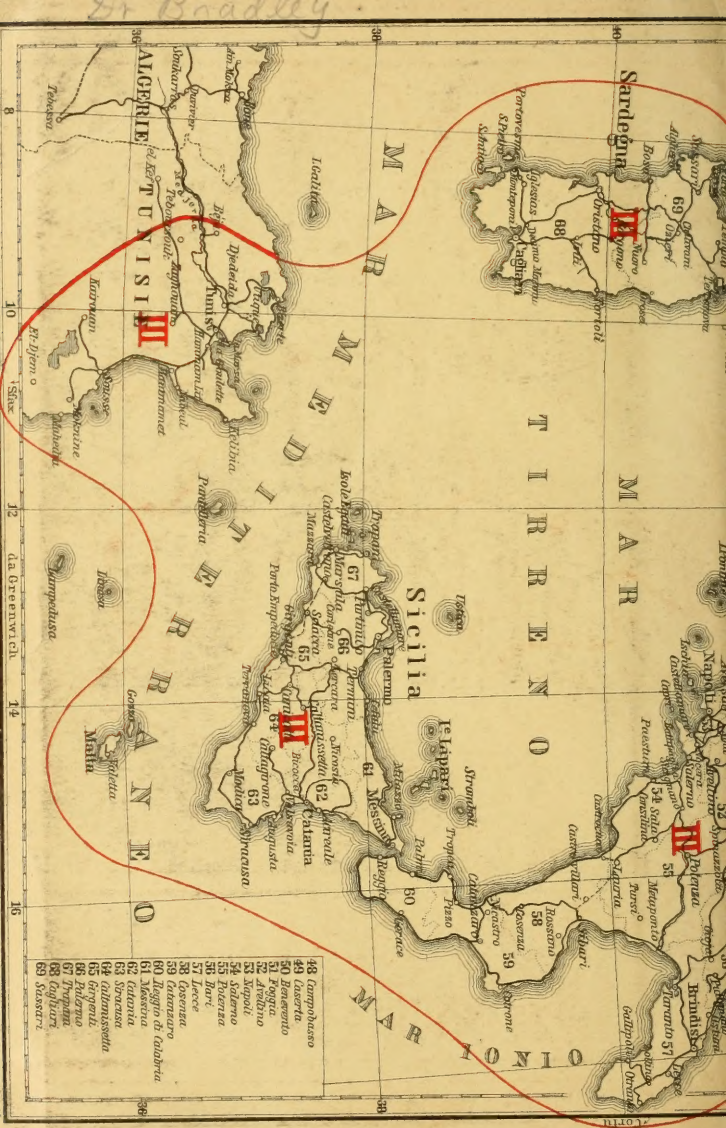


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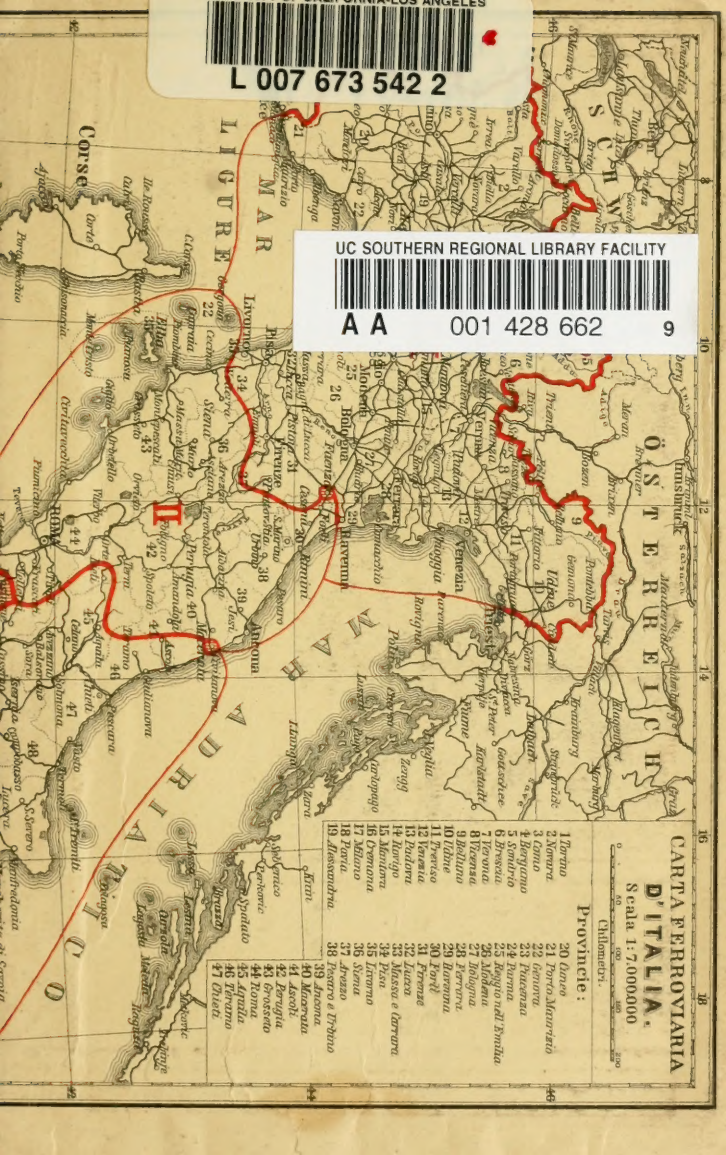


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